DESIGN PHOTOGRAPHY VIDEO EDUCATION

# LAYERS®

THE HOW-TO MAGAZINE FOR EVERYTHING ADOBE® | JANUARY/FEBRUARY | 2008



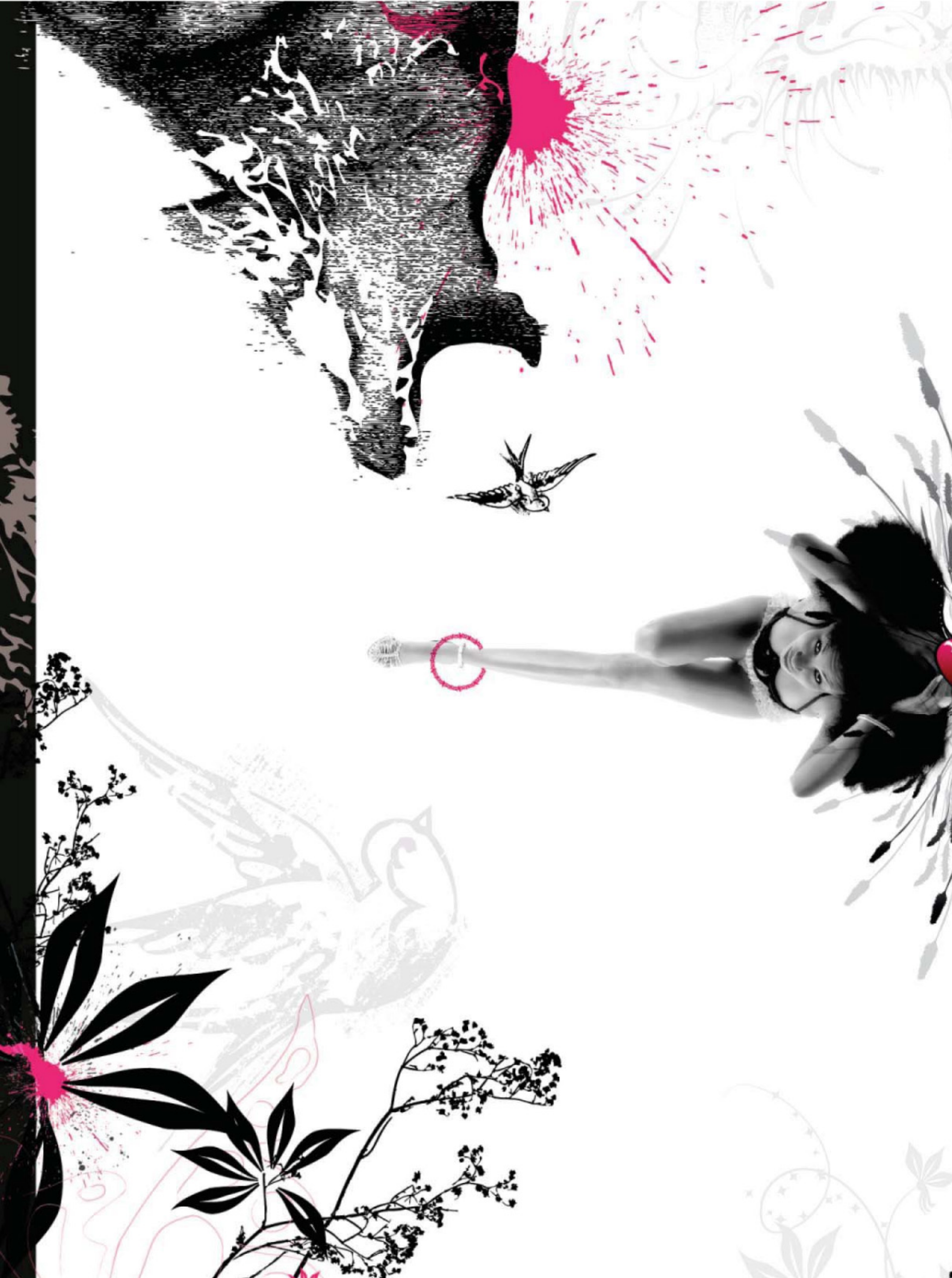
## IN THE MIX
get amazing audio quality using Adobe Soundbooth CS3 and Audition 3

## ARTISTIC EXPRESSIONS
introducing our newest column by digital art pioneer Bert Monroy

## STEP-BY-STEP TUTORIALS FOR:
Adobe Photoshop, Lightroom, Acrobat Illustrator, InDesign, and more

# from goLive to dreamweaver
ten simple solutions to make the switch quick and easy

DISPLAY UNTIL MARCH 18, 2008
$9.95US $10.95CAN
www.layersmagazine.com
Produced by Kelbytraining



# [CONTENTS]

] JANUARY/FEBRUARY 2008
] VOL. 4, NO. 1
] WWW.LAYERSMAGAZINE.COM






## [TUTORIALS]

48 ] Adobe Photoshop Lightroom:
Working with Database Catalogs
—**Chris Orwig**

56 ] Adobe Photoshop CS3 for Photographers:
Underexposure S.O.S.—**Seán Duggan**

60 ] Adobe Photoshop CS3 for Designers:
Get the Grunge Out—**Veerle Pieters**

64 ] Adobe Illustrator CS3:
Fun with Film—**Corey Barker**

70 ] Adobe InDesign CS3:
The Power of OpenType—**Terry White**

76 ] Adobe Acrobat 8 Professional:
Getting into Form—**Taz Tally**

85 ] Adobe Dreamweaver CS3:
Give Your Site a Little Flash with CS3
—**Janine Warner**

90 ] Adobe Flash CS3 Professional:
Moving Illustrator Art—**Lee Brimelow**

96 ] Adobe After Effects CS3:
Let There Be Light—**Steve Holmes**

100 ] Adobe CS3 Production Premium:
Add Some Flash to After Effects
—**Richard Harrington**

## [COVER STORY]

38 ] The GoLive to Dreamweaver Conversion Kit
If you're thinking about making the switch from GoLive to Dreamweaver, our conversion kit will give you the tools you need to make the journey much less of a nightmare than Lynn Grillo had when she made the switch.—**Lynn Grillo**

## [FEATURE]

32 ] Get in the Mix
Getting sound into your computer and polishing it to perfection is a lot easier than you may think with Adobe Soundbooth CS3 and Audition 3.—**Rafael "RC" Concepcion**




page 38

## [ DEPARTMENTS ]

06 ] Letter from the Editor
10 ] *Layers* News
28 ] The Digital Canvas
30 ] Designer Spotlight
114 ] Tips & Tricks
120 ] Creative Suite Q&A



page 28

## [ COLUMNS ]

18 ] Design Makeover—Jake Widman
24 ] Artistic Expressions—Bert Monroy
NEW COLUMN!
44 ] The Digital Camera—Rick Sammon
68 ] The Art of Type—James Felici
94 ] Digital Video Solutions—Rod Harlan

## [ ON THE COVER ]



Matt Haley's client list includes well-known names such as DC Comics, Nike, MTV, and the SciFi Channel. Check out our interview with Matt on page 30 and look for his art throughout the magazine.

[Codename: Liberty Rocket™ ©2006–2007 Rift Software.]

## [ LAYERSMAGAZINE.COM ]

Whenever you see the symbol at the end of an article, it means there's either additional material or a download for that story at **www.layersmagazine.com**. So be sure to visit the website and check it out.

## [ REVIEWS ]

106 ] InCopy CS3—James Felici
107 ] Olympus EVOLT E-510—Steve Baczewski
108 ] 3D[in] Photoshop CS3 Plug-ins —Richard Harrington
110 ] PictureMate Zoom – PM 290 —Steve Baczewski
110 ] Popcorn 3—Rod Harlan
111 ] Tiffen Dfx Complete Standalone Edition—Rod Harlan
112 ] TrekPod—Chris Main
112 ] Gateway XHD3000—Steve Baczewski




106

# design makeover

## *LAYERS* KICKS OFF 2008 IN STYLE

[...between the mag, the TV show, and the blog, there's a ton of very cool stuff happening...]



For the past year, we've been publishing a special interest newsletter for Adobe Illustrator users called *Adobe Illustrator Techniques* (*AIT*), and although we decided to move the focus of our Illustrator training to right here within *Layers* magazine (where we warmly welcome *AIT*'s subscribers), that publication also had some very cool stylistic and editorial features that we were really proud of. So we wanted to find a way to have some of those groundbreaking ideas live on.

When you turn the page, you'll notice that we've added one of *AIT*'s coolest visual devices, which was to feature one artist and his or her work throughout the magazine. It brings a visual cohesiveness to the entire issue and unifies what you see on page 76 with what you saw on page 4. And boy did we pick an awesome artist to help us roll out this new look in our first issue of 2008.

We're proud to feature the amazing art of Matt Haley, whose imaginative illustrations have landed him work with DC Comics and SciFi Channel's *Who Wants to Be a Superhero*, among others. Take a moment to get to know more about Matt and his work in our new "Designer Spotlight" column (page 30), and then look for his unique work throughout the entire issue. (By the way, you can learn more about Matt at www.matthaley.com.)

We're also incredibly excited (okay, bursting with pride) to announce that living legend, digital art pioneer, Photoshop Hall of Famer, and all around artistic genius Bert Monroy has launched a new column here in the mag. Each issue, Bert will uncover another of his amazing Illustrator and Photoshop design techniques. We're just so psyched I'm not sure there are enough adjectives to describe it. Take a look on page 24 and you'll see what we mean. Bert, it's an honor to have you onboard, my friend.

Besides our new columns and new look, we've got some kick-butt features this issue, including a special feature from Adobe's own Lynn Grillo called "The GoLive to Dreamweaver Conversion Kit." It's designed to help Adobe GoLive users make a fast and painless switch to Adobe Dreamweaver. If you've been waiting for a sign for when it's time to finally make the inevitable switch, consider this article a huge flashing neon one and turn to page 38.

Also in this issue we have a feature from our own Rafael "RC" Concepcion (who writes the new expanded *RC and Friends* blog at www.layersmagazine.com) on how to get audio in and mix it down using Adobe Soundbooth CS3 and Adobe Audition 3. It starts on page 32. Hey, if you haven't been by RC's blog lately to check it out, he has really turned it into a daily must-visit site because he's got his finger on the pulse of what's happening in the design and Adobe online communities. And (if that weren't enough) each week RC co-hosts *Layers TV: The How-to Podcast for Everything Adobe* with Corey Barker (The Photoshop Lad), and you can watch it right on the *Layers* homepage. Very cool stuff.

As you can see, between the mag, the TV show, and the blog, there's a ton of very cool stuff happening, and isn't that the way you'd hope 2008 would kick off? You betcha!

All my best,

Scott Kelby
Editor and Publisher



# LAYERS

THE HOW-TO MAGAZINE FOR EVERYTHING ADOBE

VOLUME 4 • NUMBER 1 • PRINTED IN USA

www.layersmagazine.com

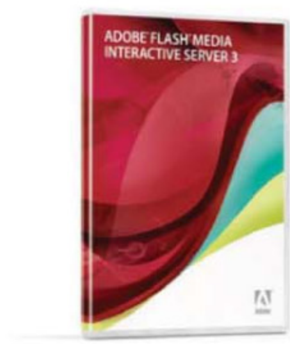
| | |
|---|---|
| EDITOR-IN-CHIEF | Scott Kelby |
| MANAGING EDITOR | Chris Main |
| ASSOCIATE EDITOR | Mike Mackenzie |
| ASSOCIATE EDITOR | Barbara Thompson |
| TRAFFIC DIRECTOR | Kim Gabriel |
| DYNAMIC MEDIA EDITOR | Rod Harlan |
| GRAPHICS/NEWS EDITOR | Aaron Westgate |
| CONTRIBUTING WRITERS | Steve Baczewski • Corey Barker<br>Peter Bauer • Lee Brimelow<br>Cyndy Cashman • Rafael "RC" Concepcion • David Creamer<br>Seán Duggan • James Felici<br>Marcus Geduld • Lynn Grillo<br>Richard Harrington • Steve Holmes<br>Bert Monroy • Chris Orwig<br>Veerle Pieters • Rick Sammon<br>Taz Tally • Janine Warner<br>Terry White • Jake Widman |
| CREATIVE DIRECTOR | Felix Nelson |
| PRODUCTION MANAGER | Dave Damstra |
| ASSOCIATE DESIGNER | Taffy Orlowski |
| ASSOCIATE DESIGNER | Christy Winter |
| PRODUCTION DESIGNER | Dave Korman |
| VP, SALES | Kevin Agren 813-433-2370 |
| ADVERTISING COORDINATOR | Jeanne Jilleba 877-622-8632 ext. 115 |
| ADVERTISING DESIGNERS | Margie Rosenstein |
| DIRECTOR OF CIRCULATION | Ronni O'Neil |
| PUBLISHER | Scott Kelby |
| EXECUTIVE PUBLISHER | David Moser |
| BUSINESS MANAGER | Jean Kendra |
| CHIEF FINANCIAL OFFICER | Paul Parry |
| WEB TEAM | Jim Gilbert • Tommy Maloney<br>Fred Maya • Brett Nyquist<br>Kevin Ridgway |
| PUBLISHED BIMONTHLY BY | Kelby Media Group<br>333 Douglas Road East<br>Oldsmar, FL 34677-2922<br>Phone: 813-433-5000<br>www.kelbymediagroup.com<br>info@layersmagazine.com |
| SUBSCRIPTIONS | $29.95 (U.S.) Call (toll-free) 877-622-8632; subscribe online at www.layersmagazine.com |
| COVER DESIGN | Cover image courtesy of Matt Haley. |
| COLOPHON | Produced using Adobe InDesign CS3, Adobe Photoshop CS3, and Adobe Illustrator CS3. Body copy is set in Avenir. Headlines are set in Solex. If you're reading this section of the magazine, you are: (A) A read-a-holic and will read anything and everything. In fact, we're certain you read the disclaimer copy on the toliet paper wrap before discarding it. (B) You're trying to squeeze every last penny out of your subscription by making sure you don't miss a single line of text, or (C) you're in Maui, stuck in the worst rainstorm in the island's history with no lights, no electricity, and have absolutely nothing else to do. |



ISSN 1554-415X


wacom
25th ANNIVERSARY
Special Edition
To celebrate 25 years of customer loyalty and support, Wacom introduces a trio of Intuos3 Special Edition pen tablets for serious photographers, designers, and artists.
The Special Edition offers the same performance that has made Intuos3 pen tablets the de facto standard among serious digital content creators, but it also includes these valuable additions:
• Refined, sophisticated black color with gun metal gray accents.
• Wacom Classic Pen in addition to the Intuos3 Grip Pen.
• Transparent Overlay in addition to the traditional Gray Overlay.
• Professional Accessory Kit that includes five standard nibs, five felt nibs, five stroke nibs, five flex nibs, an alternate pen grip without side switch holes, one nib removal tool and one replacement side switch.
• New Corel® Painter Essentials 4 available immediately only to Intuos3 Special Edition users through free download.
Available in three sizes:
6x8: $369
6x11: $409
9x12: $489

# Adobe Flash Media Server,
## Flash Player 9, and Thermo




Adobe continues to expand its family of Internet media delivery products with the release of Adobe Flash Media Server 3. The new product line includes two offerings: Adobe Flash Media Streaming Server 3 and Adobe Flash Media Interactive Server 3.

Flash Media Streaming Server 3 enables customers to stream high-quality encrypted video with no restrictions on bandwidth or the total connections, while the *Interactive* Server 3 combines into a single product the capabilities of Adobe Flash Media Server 2 Professional, Edge, and Origin Editions, creating a high-performance streaming product that can scale to support any size.

The new features include nearly double the amount of streams per server, upgrades for delivering protected content, and enhanced live video support for news, concerts, sporting events, and social media services.

Both Flash Media Server products will now work with the H.264 video and HE-AAC audio standard, which Adobe also just announced will be supported in the new Adobe Flash Player 9.

According to Adobe, Flash Player content reaches more than 99% of Internet-enabled desktops as well as hundreds of millions of mobile and set-top devices. This market coverage enables developers to build and deliver rich Web video experiences that work consistently across multiple platforms. With H.264 and HE-AAC support in Adobe Flash Player 9 and Adobe Flash Media Server 3, content providers can now deliver HDTV-quality streaming video on the Web.

Adobe Flash Media Server 3 is expected to be available in January while the Flash Player 9 Update is available immediately at www.adobe.com/go/getflashplayer.

Also grabbing some attention is Adobe's still-unreleased application code-named Thermo, which was built to help developers and designers create rich Internet application user interfaces.

Adobe knows that many designers use Photoshop to create a static picture of what they want an application's user interface to look like and then hand that design off to developers who have to take this picture and try to write code that will make it work. Thermo will give the designers the ability to talk to developers using Flex language.

Applications created in Thermo can be loaded directly into Flex Builder, providing a great roundtrip workflow for designers collaborating with developers. Designers can start with just a layout and Thermo will assist in adding interactivity and behaviors without the designers having to write the code. The designer's work can be incorporated directly into the production application and they can continue to refine the design throughout the development process.

Visit Adobe Labs site for a sneak peek at Thermo (http://labs.adobe.com/wiki/index.php/Thermo).

# Wacom expands
## Cintiq family



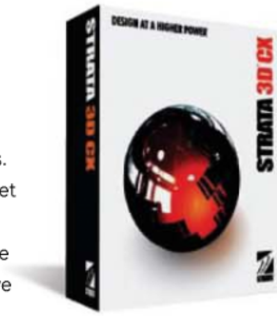

Wacom has introduced two new design tablets from its Cintiq family: the Cintiq 12WX and Cintiq 20WSX.

The Cintiq 12WX, aimed at professional creators of digital content, combines direct pen-on-screen input with a new, low-profile, lightweight, and flexible design. The 12WX is perfect for designers looking to improve their workflows in areas such as storyboarding for animations, compositing for postproduction, and designing graphics, as well as retouching photos. The Cintiq 12WX comes with an adjustable stand that's integrated into the Cintiq's body. The stand is optimized for use in three different orientations: 25° angle from horizontal, 65° angle, or flat (with stand totally retracted) for use on the desk or lap.

Also joining Wacom's Cintiq lineup is the Cintiq 20WSX that Wacom is touting as the world's first wide-format, desktop, interactive pen display, featuring a 20.1" widescreen LCD display. The new design is ideal for those who prefer to work with a 16:10 aspect ratio. Its estimated street price of $1,999 will allow a broader audience to experience the unique advantages of working directly onscreen with a Wacom pen.

Visit www.wacom.com/cintiq to discover more about Wacom's latest interactive pen display family.

# Strata upgrades flagship product
## with Photoshop CS3 connections




Strata has released version 5.5 of Strata 3D CX. This new version includes Strata's 3D[in] technology and provides an enhanced workflow for designers, illustrators, and 3D professionals who are also using Adobe Photoshop CS3 Extended.

This Strata 3D CX upgrade adds several powerful "connect-to-Photoshop" features and includes six new plug-in capabilities for Photoshop CS3 Extended. [*See page 108 for a review of the 3D[in] Photoshop CS3 Plug-ins.—Ed.*] Designers using Strata 3D CX 5.5 can easily model new objects or modify existing objects with a wide array of professional modeling tools, such as Subdivision Surface modeling, Booleans, Align to Path, and Deformation. In addition, designers can send 3D content directly into Photoshop CS3 Extended and match the perspective of Photoshop images. They can also compose final scenes, set up sophisticated lighting using High Dynamic Range images, and generate soft shadows, reflected light, refractive materials, and more.

Among the plug-in capabilities included for Photoshop CS3 are new Texture Maker plug-ins. Users can develop multilayered surface textures in Photoshop that are linked to their Strata 3D CX projects so that when the user makes a change in Photoshop, their Strata 3D projects update automatically. For more information about Strata 3D CX 5.5 and the rest of Strata's products, visit www.strata.com.

# On the go
## with Amazon Kindle

Amazon.com has rolled out Amazon Kindle, a portable reader that wirelessly downloads books, blogs, magazines, and newspapers to a high-resolution electronic paper display that looks and reads like real paper. The buzz around the Internet is that Amazon wants to establish the Kindle as the "iPod of the publishing industry."

At 10.3 oz., Kindle is lighter and thinner than a typical paperback, yet its built-in memory stores more than 200 titles—and hundreds more with an optional SD memory card. Kindle communicates through Amazon Whispernet, a wireless delivery system that uses the same nationwide high-speed data network (EVDO) as advanced cell phones. Kindle customers can wirelessly shop the Kindle Store, download, or receive new content—all without a PC, WiFi hot spot, or syncing.

According to Amazon, purchasers receive the Kindle ready to use with no software to load or set up: Users are immediately ready to shop, purchase, download, and read. Customers can also take their personal documents with them: They can email Word documents and pictures directly to their unique and customizable Kindle email address. Kindle supports wireless delivery of unprotected Microsoft Word, HTML, TXT, JPEG, GIF, PNG, and BMP files.

The initial offering price is listed at $399. Visit amazon.com to learn more.

## Web Watch
[more cool sites for creatives]



**www.gotoandlearn.com**
Video tutorials on all things Flash by Lee Brimelow



**www.planetphotoshop.com**
Photoshop tips, tricks, and tutorials hosted by Corey Barker



**www.smashingmagazine.com**
Useful and innovative information for designers and Web developers




**http://strobist.blogspot.com**
Learn how to use off-camera flash to take your photography to the next level

# Dell offers next-generation workstations



Dell has put together two new models of its Dell Precision workstations: the Precision T5400 and the Precision T7400. These two workstations will be the first Dell workstations with the latest Quad-Core and Dual-Core Intel Xeon processors 5400 and 5200 series, and will represent the highest levels of performance and expandability available from a Dell. They're designed to run high-performance applications in fields that include science and engineering, digital content creation, finance, and software development.

Key features include a dual-socket design that supports up to two next-generation multicore Intel Xeon processors, dual PCI Express Gen2 x16 graphics slots, and extensive memory and storage options.

Dell also announced the XPS M1530 notebook featuring the same award-winning design and features introduced earlier this year with the XPS M1330. Multimedia enthusiasts will appreciate the optional Blu-ray disc drive and included noise-cancellation earbuds and travel remote. For more information, visit www.dell.com.

# onOne Software releases PhotoTools




These new software plug-ins—PhotoTools and PhotoTools Professional Edition—from onOne Software, Inc., use the power of Photoshop actions to provide a range of imaging tools, including effects, corrections, and production automation.

PhotoTools and PhotoTools Professional Edition reproduce camera filters such as neutral density, color correction, and polarization as well as darkroom techniques and alternative processes like solarization, cyanotype, and palladium.

Users can preview their chosen effect in PhotoTools before applying it, and they can also stack multiple effects on top of each other just as they would with camera filters. In addition, these effects stacks can be saved so users can repeat them easily in the future. Once users have created their own signature look, they can use PhotoTools' powerful batch-processing engine to apply the look to an entire folder of images.

Both PhotoTools products are available for download directly from the onOne Software website, www.onOnesoftware.com.




# Create 3D organic shapes
## with Trapcode Form

Red Giant Software just announced the availability of Trapcode Form, an organic 3D shape generator that allows users to create a wide variety of animations, such as words dissolving into sand or catching fire. The developers of Trapcode have created technology that's easy for beginners, and included many complex features for advanced users.

Trapcode Form comes with 61 customizable presets, with the capability to tweak them to get just the right look. Full integration with the 3D environment of After Effects allows users to fly cameras through and around the animated forms. Presets offer an easy starting point for novices and motion graphics professionals alike. The 61 presets are divided into five categories, including animation set to audio, flight presets that generate 3D terrain flyovers, and unique animations perfect for lower-third titles.

Trapcode Form works on Mac OS X and Windows with After Effects 7.0/CS3 only. For detailed product information, visit http://redgiantsoftware.com/trapcodeform.html.



## Upcoming Events

**MACWORLD CONFERENCE & EXPO**
January 14–18, 2008
The Moscone Center
San Francisco, CA
www.macworldexpo.com

**PMA 2008**
January 31–February 2, 2008
Las Vegas Convention Center
Las Vegas, NV
http://pmai.org/pma2008

**PRINTFEST 2008**
March 27–29, 2008
Anaheim Convention Center
Anaheim, CA
www.printfest.com

**PHOTOSHOP WORLD CONFERENCE & EXPO**
April 2–4, 2008
Orange County Convention Center
Orlando, FL
www.photoshopworld.com

**NABSHOW 2008**
April 11–17, 2008
Las Vegas Convention Center
Las Vegas, NV
www.nabshow.com

**ADIM 11 CONFERENCE**
April 30–May 3, 2008
San Jose Marriott
San Jose, CA
www.adimconference.com

**HOW DESIGN CONFERENCE**
May 18–21, 2008
Hynes Convention Center
Boston, MA
www.howconference.com

# DxO Labs announces availability
## of DxO Optics Pro 5




DxO Optics Pro 5 for Windows is the latest version of DxO Labs' image-enhancement software for digital SLR camera users. Headlining the new features in DxO Optics Pro 5 is a new RAW conversion engine that includes a breakthrough demosaicing algorithm for producing images with much more detail and fewer unwanted artifacts.

In a second major breakthrough, version 5 now applies its noise-reduction techniques before noise has a chance to be amplified by the RAW conversion process and become obtrusive. DxO Optics Pro 5 also includes a "click once, clean many" dust/blemish removal tool.

The library of camera bodies and lens-correction modules has expanded to include the recently released Canon EOS 40D and selected lenses, which were added to the more than 600 correction modules currently available. DxO Labs is currently working on adding support for the Canon 1Ds MkIII and Nikon D300 and D3. A Mac version of the software is also being developed.

DxO Optics Pro 5 can be purchased via download at the company's e-store (www.dxo.com) as well as from several well-known retailers. Pricing begins at $169 and upgrade pricing is available.

# The doctor is in

Alien Skin Software is introducing Image Doctor 2 for photo restoration, retouching, and repair. The five filters in Image Doctor 2 provide a set of photo-enhancement tools for less than $200 and offer a complete toolset for photo restoration, compressed JPEG image repair, smart object removal, blemish concealment, and skin softening.

Among the improvements in this version are Image Doctor 2's rendering speed and quality, as well as an expanded range of skin-retouching capabilities. The software's Skin Softener and Blemish Concealer filters together offer a wider array of skin-beautifying capabilities than available in the previous version of the software.

Image Doctor 2 can save time and effort in retouching and repairing photos, compared to the same tasks done in Photoshop or similar photo-editing tools. Go to www.alienskin.com/image-doctor/index.html for a demo of this new software.

# Lighting effects for both
## designers and photographers


*Before*

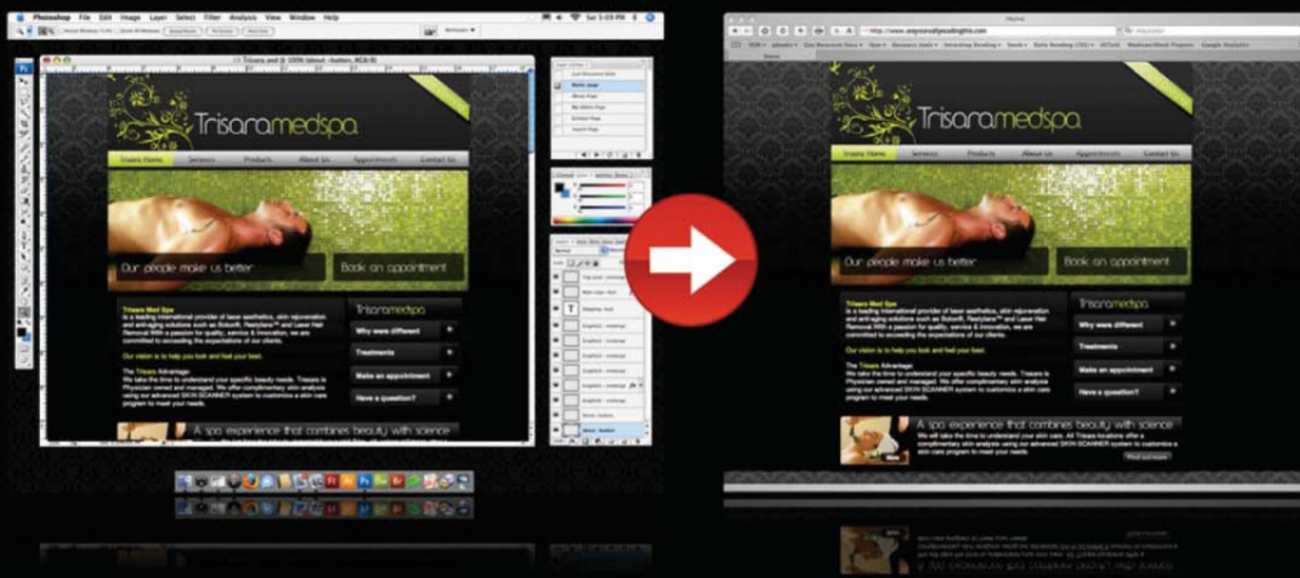

*After*

For all those photographers and designers out there who want some help with the finishing touches, new versions of both AKVIS LightShop and Digital Anarchy's Knoll Light Factory have been released and are now available. Both products offer a collection of light effects that can help designers and photographers enhance their work.

Professional designers may use light effects for reflections and glows in glamour photography, making jewelry and precious stones sparkle, or drawing attention to exclusive articles. Some of the more common uses in photography are to enhance lights—lamps, streetlights, sky elements, or candle flames.

AKVIS LightShop 2 is compatible with Adobe Photoshop and Photoshop Elements, Corel Painter, Corel Photo-Paint, Jasc Paint Shop Pro, and Ulead PhotoImpact. LightShop sells for $117 and is downloadable from www.akvis.com.

Knoll Light Factory 3 is priced at $149 (upgrade from version 2 is $89). Demo filters and samples are available at www.digitalanarchy.com.


Trisaramedspa
Our people make us better
Book an appointment
Trisaramedspa
Our people make us better
Book an appointment

# Get Your Daily Fix of Tips, News, Tutorials, and Everything Adobe®




## The *Layers* magazine website has been totally overhauled with you, the creative professional, in mind.

It's where you'll get the latest Adobe-related news, as well as new columns, product reviews, and weekly episodes of *Layers TV*. You'll also find a reader's forum, a job board, and a huge gallery of tutorials for Photoshop®, Illustrator®, InDesign®, Flash®, Lightroom®, and more!

**Visit the New www.layersmagazine.com**

[DESIGN MAKEOVER]
JAKE {by} WIDMAN

# before

## CLIENT: Great American Publishers

www.greatamericanpublishers.com

Sheila Simmons worked for 20 years as an assistant publisher at another company before finally deciding to launch her own publishing operation. Great American Publishers (GAP) got underway in the summer of 2006, specializing in niche or regional cookbooks. Simmons is quick to note that GAP is a traditional publisher, not a vanity press or a print-on-demand service: Authors approach the company with a manuscript or a proposal. If it's accepted, GAP takes on all the development tasks (and expenses), handling the editorial and design end themselves.

GAP's books are sold in standard bookstores, but they do most of their business through gift shops catering to tourists. What better souvenir than a cookbook reflecting the cuisine of the place you're visiting? Simmons sends out seasonal brochures to her retail customers highlighting the new line of books that are available. But she'd like to see a few improvements in the way her brochures look.

When asked what kind of look she wants, the first word she says is "professional," followed quickly by "fun" and "interesting." And when she says "professional," she doesn't mean slick or squared off. She wants to maintain the down-home feel that goes with the cookbooks themselves, but she thinks the brochure needs a more cohesive look—"to look as though it's designed as one piece," in her words.

The main thing she likes about the current brochure is the copy—it's friendly and inviting. She especially points out the way it includes a recipe: "Recipes sell cookbooks," she says. So we asked three designers to come up with a "down-home professional" brochure that would tighten up GAP's image without buttoning it down.

*[Jake Widman is a writer and editor who lives in San Francisco. He's been covering the intersection of computers and graphic design for about 20 years now—since back when it was all called "desktop publishing."]*

> [...[Simmons] wants to maintain the down-home feel that goes with the cookbooks themselves, but she thinks the brochure needs a more cohesive look...]




### makeover submissions

We're looking for product packaging or labels, print advertisements, and magazine covers that are currently in the marketplace for future "Design Makeovers." So if you or someone you know has a design that you'd like us to consider making over, or if you're a designer and you'd like to be considered for a future "Design Makeover," drop us a line at letters@layersmagazine.com.

# after

## DESIGNER: Richard Hanley

www.hanleysdesign.com

> [ ...I set one major rule for my redesign: break it into sections (with country gravy). ]







"Down-home professional" made me think of country gravy, and that stuck in my mind throughout the entire design process. When I looked at the original, I wasn't quite sure which page was the front and which was the back—what was on the inside and what was on the outside—and my eyes were going nuts trying to find somewhere to start. So I set one major rule for my redesign: break it into sections (with country gravy).

I started by creating a new logo, based on the brace symbol ({) turned on its side to look like an open book. The brace symbol became a motif for the entire design, dividing the two sections of the cover flap and setting off the contact information on the bottom of the back panel. Blown up very large, it also provided the curved shapes that define the areas on the inside of the brochure.

Besides organizing the content, I wanted to simplify the colors as well. While trying to pick a color that said "publishing," my Eyedropper tool drifted down to the Dock and picked up the purple from the InDesign icon. Playing around with the Hue slider led me to the red and orange, which brought in the fun aspect. The third color is a variety of browns, and the final design uses tints and shades of those three.

Last, I wanted to find fonts that could be used in any design material the company needed. I chose ITC Goudy Sans for titles and headers and ITC Cheltenham Std for the body copy. With all the weights and styles in both of these font families, the company could use them for just about any material. They're also both OpenType fonts—the possibilities are endless!

## [ A B O U T   T H E   D E S I G N E R ]



### Richard Hanley

Born and raised in Baton Rouge, Louisiana, Richard has been pursuing design since he could pick up a crayon. He originally studied programming in college, little knowing what was ahead. He took a couple of classes in Web design and found his passion. With help from Lynda.com and several Kelby, White, and Kloskowski books, before he knew it he was an art director for a design firm, working on websites, logos, the whole nine yards.

Currently working as an interactive designer for Graham Group (www.graham-group.com) in Baton Rouge—a company he has always admired—he continues to expand his knowledge in animation with Flash and After Effects. He also does freelance work on the side, including publishing a magazine from start to finish. "I'm not intent on being the biggest thing out there, I simply strive to be the best," he says.

**APPLICATIONS USED:** Adobe InDesign CS3, Adobe Photoshop CS3, and Adobe Illustrator CS3

# after

## DESIGNER: Caryn Leschen

www.auntviolet.com

As you proceed to unfold the brochure, new "pages" organize the large amount of copy into sections that can be easily digested.







The first thing I noticed about the original brochure was that the folds didn't match up, and the space was divided without any relationship to the folding pattern. The result was that the real estate was distributed unevenly: areas were either overused or underused. Overall, I thought the brochure needed to reflect the fun of cooking.

I started by playing with different folded pieces of paper in various sizes until I came up with something that felt right, inspired partly by the *Mad* fold-in. Then I blocked out the areas on the folded paper with colored pencils. I decided it should open with the cake recipe, so that's the brochure's entire front image (when folded).

When you open the brochure, the folds define the space, and the two edges of the cake image become dividers. As you proceed to unfold the brochure, new "pages" organize the large amount of copy into sections that can be easily digested. The scalloped border along the bottom also helps unify the space as well as lending a "kitchen curtain" effect.

The original's colors are all over the spectrum, while the dominant cream color is tedious rather than unifying. I picked a color scheme based on old-fashioned cooking brochures and on good-old-American red, white, and blue. I used large dot screens and colored drop shadows to suggest off-register printing and further give the flavor of old-fashioned pamphlets (and by extension, traditional foods).

The script font is Confection—a font that, appropriately, looks like cake writing. The recipe and book descriptions are in American Typewriter Regular, which evokes old-fashioned recipe cards, while the catalog info is set in Times New Roman for its invisibility. Last, I used the Art Deco font Lionel Classic for the all-caps headings.

## [ABOUT THE DESIGNER]



### Caryn Leschen

As a child, Caryn Leschen made paper dolls and her own private renderings of *Seventeen* magazine. She graduated from the California College of Art in Illustration, and blossomed into a famous cartoonist who changed the world with her bodice-ripping stories in *Wimmin's Comix* and *Twisted Sisters*, and her nationally syndicated cartoon advice column, *Ask Aunt Violet*.

Around 1996, she was selected to write scripts and design characters for the Web, and began specializing in e-greetings and witty Web copy. As the dust settled on dotcomland, Caryn added print design to her repertoire as Aunt Violet Productions. Passionate about obliterating the line between "fine" and graphic art, she's lectured widely on visual communications and taught at UC Berkeley and other colleges. Caryn looks forward to leading brainstorming sessions internationally with her new venture, CreativeJumpstart.com. She's also working on her first graphic novel, *Mandelbread*.

APPLICATIONS USED: Adobe InDesign CS2, Adobe Photoshop CS2, and Adobe Illustrator CS2



*continued on p. 22*

ABCDEFGHIJKLMNOPQRSTUV

Berthold

# AG

www.bertholdtypes.com



## Akzidenz-Grotesk OpenType Pro+

ЉЊЋКУЏабвгґдеёжзийклмно

Western, Central and Eastern European, Cyrillic, Greek and Turkish language support

прстуфхцчшщъыьэюяђӱћѻ№

# after

## DESIGNER: Hannah Schrag

www.hannahschragdesign.com

> [ ...the photos, illustrations, type, and white space needed to be arranged and designed in an effective and unified manner. ]







The original brochure had an unclear hierarchy, which created confusion and a sense of disorganization; no apparent brand identity; and a lack of uniformity. My objective for the new brochure was to attract the reader's attention, generate interest and desire, inform, and ultimately compel the reader to action. But first, the photos, illustrations, type, and white space needed to be arranged and designed in an effective and unified manner. This would set the tone of the brochure and create a favorable impression of the company and the products it offers.

I started by re-creating the company logo. The new logo uses a traditional typeface (Adobe Garamond Pro) to avoid trendy fonts that could become outdated. Adobe Garamond is also the primary text face, while Myriad Pro is used as a secondary typeface for titles and headlines. Only two font families are used throughout the entire brochure to keep a clean appearance.

A color palette of warm, happy, and inviting reds and yellows makes an ideal choice for this friendly design. The outer panels of the brochure use dark, light, and medium tones to visually differentiate them from each other. Each panel serves a different function. The cover panel incorporates close-cropped imagery of open books on a counter to catch the reader's attention. The back panel provides a quick, at-a-glance summary of the company's products, along with ordering information.

Floral embellishments and curves are incorporated into the brochure design to keep the layout from looking too "boxy" or rectangular and maintain a warm, inviting appearance. I also included some close-up photos of food to support the brochure text.

## [ABOUT THE DESIGNER]



### Hannah Schrag

Hannah currently resides in Tulsa, Oklahoma, where she's a graphic designer at The Williams Companies, a Fortune 500 energy company. She specializes in interactive, identity, and print design. As a designer with more than six years' experience in art direction and graphic design, she has worked with both formal and informal institutions. She enjoys thinking strategically to go beyond what's expected to meet her clients' needs.

As an advertising student, her future aspirations include helping clients in the execution and management of marketing and public relations campaigns. She finds photography and international travel to be instrumental in her personal outlook as well as her business perspective. Her interests outside of design include music, psychology, and a passion for any animal in need of rescue.

**APPLICATIONS USED:** Adobe InDesign, Adobe Photoshop, and Adobe Illustrator

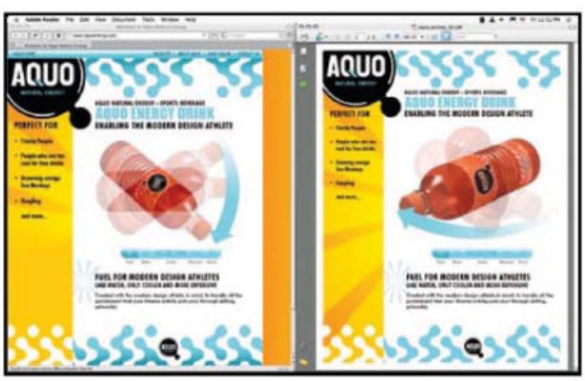
# GET [in]™ TO 3D LAYERS

***See how at www.3DLayer.com***

## *"C'mon, you're ready for 3D.*

### *Photoshop® CS3's 3D layers are going to change how you work, and I'll show you how.*

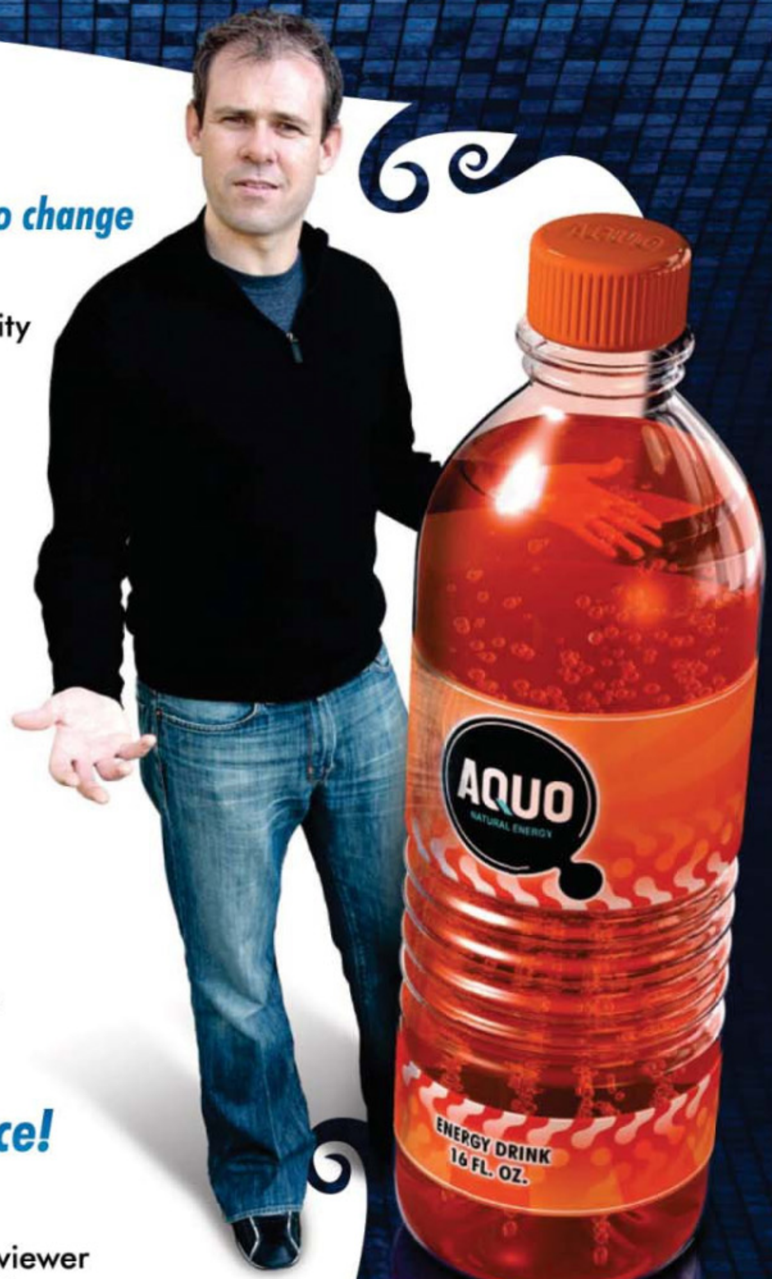
3D lets me get [in] to a new layer of creativity with Photoshop CS3 Extended. I can output 3D from Photoshop as a 3D PDF or web page. I can render out my 3D content and have complete control of it in Photoshop. At 3DLayer.com I'll show you how to get [in] to 3D. C'mon, you're ready."




The 3D bottle was created for print and real-time 3D for a PDF and web page - all from within Photoshop using Strata's 3D[in] plug-ins.

## *MacUser Gives 3D[in] 5/5 Mice!*

In the October 2007 issue of MacUser, reviewer Steve Caplin gives the 3D[in] plug-in bundle 5/5 mice, saying: "Integration with Photoshop is seamless and occasionally




**COLIN SMITH**

***Photoshop Guru and 3D Layer Pioneer***

Go to 3DLayer.com to see how this ad was created.

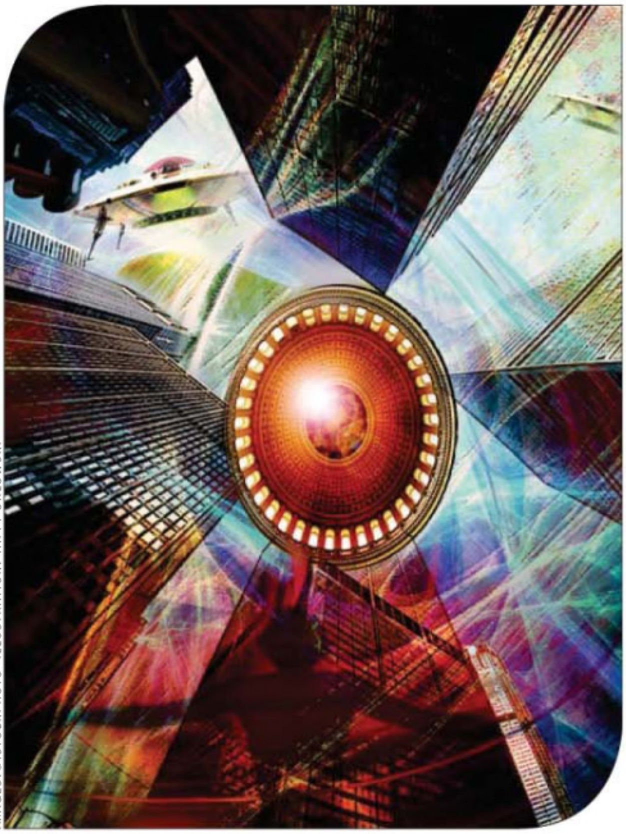
The water bottle was created in Strata 3D[in] Model, positioned in Photoshop and sent to Strata 3D[in] Render for the photo-realistic reflections and shadows.

**STRATA™**
**THE POWER OF 3D**
**WWW.STRATA.COM**



[ARTISTIC EXPRESSIONS]
BERT {by} MONROY

# the future of a city



IMAGES: ©ISTOCKPHOTO ILLUSTRATION: TAFFY ORLOWSKI

[ Proper perspective is crucial so the buildings will fit accurately in the three-dimensional space of the cityscape. ]



I'm the guy that gets the call to take the photograph that can't be photographed. Basically, I create what doesn't exist. In the case of a recent project, I was commissioned to create a shot of what the city of San Jose would look like in about 30 years.

For this project, I had to create several new buildings, a few additions to the existing museums, and a baseball park. As source material, I was given architectural renderings and city plans, but in some cases I wasn't given much at all. There were a couple of buildings in which the extent of the information was "a building about 10 to 12 stories"—period!

Needless to say, I spent many hours at the City Planning Department looking for anything useful. The best part of the research required me to fly over the city of San Jose in a tiny, four-seat plane that was specially altered so that I could hang out the window and shoot pictures of the city. I never knew that even on a hot day it's freezing when you're dangling from a plane at 6,000 feet. Figure 1 shows one of the original shots before I started adding the future.



*Fig. 1*

## Under consideration

There are many things to consider when adding elements to an existing image: first, the affect of the new object on the existing environment around it, and second, the affect of the environment on the new object itself. For example, the lighting and shadows must match the original source, and the focus and grain must also match. These points can be clearly demonstrated in this case where a building complex needs to be added in the current site of a parking lot in Figure 2. The strong shadows evident in the scene are necessary to match. More important is the fact that the existing building across the street has a facade made of glass. When the new building is added in front of it, the new building should be reflected in that glass.

The finished rendering (Figure 3) shows the new building in front casting a shadow across the street and onto the front of the existing building. The new building is also visible as a reflection in the windows of the existing building.



*Fig. 2*



*Fig. 3*

## Put it in perspective

The actual creation of the buildings requires many steps to ensure that they fit into the scene as if they were there in the original photograph. One of the most important considerations is perspective. Proper perspective is crucial so the buildings will fit accurately in the three-dimensional space of the cityscape. To achieve proper perspective, the vanishing point must be established on the horizon in order to set up guides for the construction of the various structures.

Photoshop has a filter called Vanishing Point. Unfortunately, it's not very useful in this situation. For one thing, to get the necessary detail you would have to work much bigger than the existing image—so using the filter within the image is not an option. Another factor is that the sides of many of the buildings are rounded and Vanishing Point moves objects within flat planes.

The concept behind the Vanishing Point filter is based on the basic laws of perspective. Figure 4 shows a diagram that explains how perspective works. At the horizon (eye level) there are vanishing points. All parallel lines meet at those vanishing points. If you were to draw lines that follow the angles of all the objects in a scene, these lines would be called vanishing lines and they would converge at the vanishing points on the horizon.

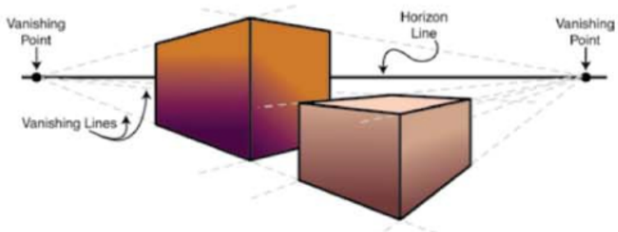



*Fig. 4*

In Figure 5 we see a close-up of an area of downtown. (To draw your attention to a point of interest, take a look at the large, grayish complex just below center right—it's Adobe headquarters.) In Figure 6 we see the way that same area will look in the future. Three buildings have been added in this scene. The building on the bottom left is a proposed second tower to an existing structure. You would think that all you'd have to do is copy the existing building over; however, there's additional work, such as creating the reflection of the rooftop at the very bottom of the image into the new tower.



*Fig. 5*



*Fig. 6*

The blue glass tower that appears above the Adobe complex in Figure 6 is a tall tower with a rounded left side. The first thing that needs to be established for this building before it can be created is

the correct perspective. The section of this scene needs to be copied and enlarged by at least 400% to get detail. The file is then placed in an Illustrator file, and lines are drawn on a separate layer that follow the angles of the windows, the tops of the buildings, and the streets, where visible. All these lines have to eventually meet at the horizon line (Figure 7). Once the vanishing point is established, all the guide-lines can be drawn for the construction of the new building.



*Fig. 7*



*Fig. 8*

When the building is complete in Illustrator, the document is imported into Photoshop as individual layers, as we see in Figure 9. In Photoshop, add all the details necessary to make the building look realistic, such as shadows and reflections.

The final building is merged into a single layer and reduced in size to 25% to fit the final composite of the entire cityscape. The details are then rasterized to the new size. Once placed in the composite file, the tower is blurred to match the focus of the rest of the buildings in that area. Noise is added with the Add Noise filter to match the grain of the original shot. The top of the brown building in front of the new tower needs to be copied to a layer and placed in front of the new building to give the new building its proper location in the scene.

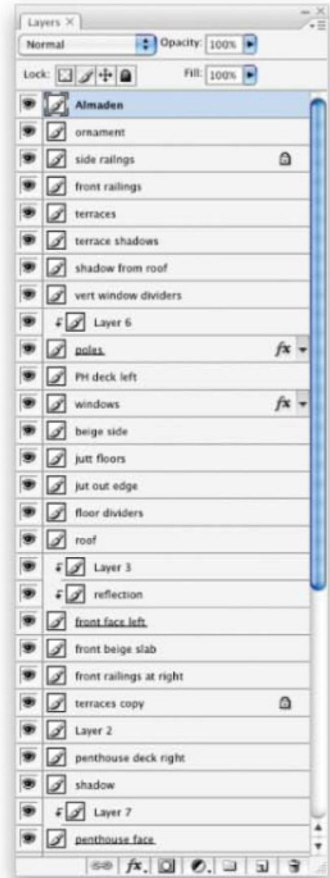



*Fig. 9*

## Laws of nature

The digital tools at our disposal have opened the door to let our imaginations run wild. We must, however, still conform to certain laws of nature to make things look believable. It's not as hard as it sounds; it's simply a matter of experiencing life with our eyes open. Study how the world works—how light bathes a scene, how shadows dance on the surfaces they encounter, and how materials react to the lights and shadows and the other objects around them. Keeping your eyes open and taking it all in will help you make better images—it will also help you from bumping into things.



*The completed futuristic view of San Jose*

[ *Bert Monroy is considered one of the pioneers of digital art. His work has been seen in many magazines and scores of books. He has served on the faculty of many well-known institutions, written many books, and appeared on hundreds of TV shows around the world.* ]



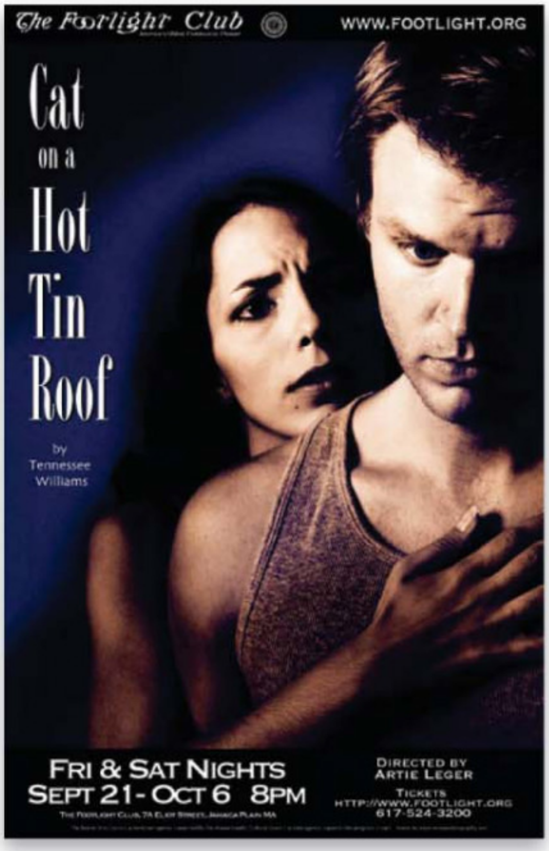
*Moonlight Lovers* by Robert Chang

# [THE DIGITAL CANVAS]

## SHOWCASING THE DESIGN WORK OF OUR READERS




Digital Illustration: *When My Ship Came in I Was at the Airport* ][ Personal Work
Designer: Jim Sawyer ][ Software: Adobe Photoshop CS3
Website: www.artwanted.com/jimsawyer




Promotional Poster: *Cat on a Hot Tin Roof* ][ Client: The Footlight Club
Designer: Matt McKee ][ Software: Adobe Photoshop CS3
Website: http://mckeephoto.blogspot.com




Digital Illustration: *Numark* ][ Personal Work ][ Illustrator: Bart Allan
Software: Adobe Photoshop CS2 ][

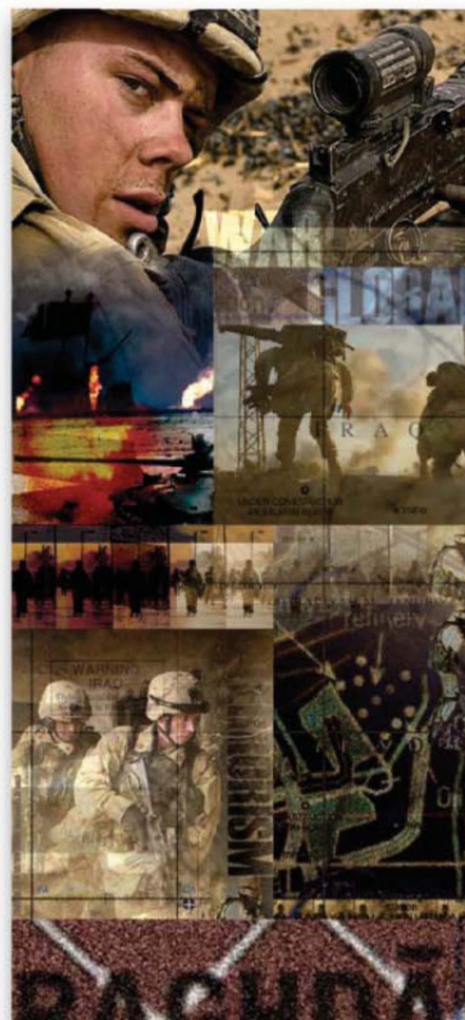


Digital Illustration: *Factory Second* ][ Personal Work ][ Designer: Anthony McAvoy
Software: Adobe Photoshop CS3 ][ Website: www.anthonymcavoy.bigpondhosting.com

The staff at Layers magazine appreciates the time and effort involved in the creative process, no matter how large or small the project. With this in mind, we offer you the opportunity to display your work on The Digital Canvas. Please submit your print, Web, or packaging design (jpeg or eps format) to: cmain@layersmagazine.com. Please include name of piece, client name (if applicable), applications used, and any website where our readers can view more of your work.




Digital Illustration: *Hanging Onto the City* ][ Personal Work ][ Designer: Marc Ponseggi
Software: Adobe Photoshop 7 ][ Website: homepage.mac.com/ponseggi_graphic_art



Digital Illustration: *82nd Airborne in Vietnam* ][ Client: 82nd Airborne Division Headquarters, Fort Bragg, NC, USA ][ Designer: Frank Williams ][ Software: Adobe Photoshop CS2 and Adobe Illustrator CS2 ][ Website: www.studio4mediaart.com

[DESIGNER SPOTLIGHT]



©DC COMICS; ILLUSTRATION BY MATT HALEY



©DC COMICS; ILLUSTRATION BY MATT HALEY

# Matt Haley

is a creative consultant and commercial illustrator who has most recently provided all the onscreen illustrations for both seasons of Stan Lee's *Who Wants to Be a Superhero* TV series for the SciFi Channel. He is also currently designing a video game IP for Atari.

[ Doing this for a living is a long, hard road, but it can be very rewarding. ]

Layers: *How did you get your start as a comic book illustrator?*
Haley: Honestly, I just kept drawing and drawing and sending my art around until somebody hired me. I started really young. I got my first gig drawing *Star Trek* for DC Comics when I was 20, so I learned a lot on the job, blew some deadlines, and realized I had to take this stuff seriously if I wanted to keep my career going.

Layers: *I know you had the privilege of illustrating the comic book adaptation of* Superman Returns *in 2006. What was your creative process like? Were you given much creative latitude, or did you work within a pretty structured framework?*
Haley: Oh, it was very structured. You're basically being asked to adapt a film they won't let you see, which is why most movie adaptations look pretty different from the final film. I had very little reference supplied by Warner Bros. Studios because they were worried about images from the film getting out before the film's release. I did hire a couple models to pose so I could get the clothing right—one of them had actually been cast for the role of Superman!



MATT HALEY




CODENAME: LIBERTY ROCKET™ ©2006–2007 RIFT SOFTWARE; ILLUSTRATION BY MATT HALEY

Layers: *What responsibility do you carry for Stan Lee's* Who Wants to Be a Superhero *television series? How has that challenged you as an illustrator?*
Haley: In addition to consulting with the producers, I create all the comic art seen in the show: when our contestants first appear, when they get their new costumes, and when we cut to commercial. It helps to reinforce the notion that this show is about people who want to be real-life superheroes. The biggest challenge for me is trying to hit that middle ground between photographic likeness and comic book dynamism.

Layers: *Describe your workflow. Do you start with paper and scan your artwork in, or do you do everything digitally?*
Haley: I generally only do pencil artwork when I do comics, but ever since I got a Wacom Cintiq tablet, I'm doing all of my commercial art digitally. The Intel Mac Pro is so powerful, there's virtually no lag time between penstrokes, so I can generate digital art very quickly.

Layers: *What software applications do you work with most? If you typically work with more than one, how does that usually play out?*
Haley: My commercial work (like the art done for the show) is a combination of Corel Painter, Adobe Photoshop, and Adobe Illustrator. I use Painter for basic drawing because you can move files back and forth between it and Photoshop. Although if you have any paths in your file, they'll be lost in the transfer to Painter, so be sure to save a duplicate version.

Layers: *What advice would you give to talented artists looking to break into the creative arts industry?*
Haley: I think the best thing to do is work hard to develop your own style, and realize you'll never be an overnight success—there's no such thing. Doing this for a living is a long, hard road, but it can be very rewarding. There's no job like it. Additionally, don't let anybody tell you you can't do it, that you'll never make a living, that you're crazy for pursuing it. The more I heard that when I was younger, the more determined I was to succeed.




G.I. SPY™ ©2000–2007 ANDY COSBY & MATT HALEY

**[CONTACT] Matt Haley www.matthaley.com**

# Get in the Mix

## with Adobe Soundbooth CS3 and Adobe Audition 3

By Rafael "RC" Concepcion





**Did you hear that? Chances are, you're probably reading this while something is playing around you. Maybe you're catching up on those last five podcasts that you downloaded, or watching the video of the *Harry Potter Puppet Pals* on YouTube, or you're listening to a new CD. Wait a minute—CDs are so 1982. You're much cooler than that. It's XM all the way these days. Or wait a minute. Why listen to XM when you can get the radio streamed for free online at that really cool site that has all of the...**

**Let's face it—sound is all around us, and it's changing the way we promote ourselves, how we share information, and how we get by in the digital age. So let's take some time to talk about sound, how it has evolved, and how we can use Adobe's Soundbooth CS3 and Audition 3 to make the sharing of information that much more enjoyable. Sound good? Okay, I'll keep the puns to a minimum. Hear me out, though.**

## The Basics of Sound: Riding the WAV

Sound can be broken down into three basic components: compression, number of channels, and amount of data per second. The more channels, the bigger the sound; the more data per second, the clearer the sound. Rather than give you a lesson in sound theory, let's start by talking about some basic sampling rates: 8 kHz sounds like a telephone conversation, 44.1 kHz sounds like a CD, 48 kHz is usually found on DVDs and your miniDV camcorders, and 96 kHz and higher is a fine sound for the world of high definition audio.

The most common of all sounds in the computer world is that of the Waveform format, or WAV (pronounced "wave") for short. Developed by Microsoft and IBM, it's largely considered to be a standard for great audio quality as it's usually uncompressed with two channels (one for left, one for right or stereo) at 44,100 samples per second (or hertz). This is also represented as 44.1 kHz.

Clear as that sound may be, it has one big disadvantage—it's huge! I recorded 60 seconds of audio and the file size was a whopping 10 MB. If you figure an average song to be about 4 minutes 30 seconds, your file size would come in at around 45 MB. This may be good if you're producing a CD, but to transfer information back and forth, it's too big.

## Big, Big Sound—Itty Bitty Space

Enter lossy compression. Designed to reduce the size of the audio file—yet keep it clear—lossy compression emerged as a way to fit a lot of information into a small space. The Fraunhofer Society, a German think tank, helped develop a compression formula that was adopted by the Moving Pictures Experts Group, or MPEG. This audio standard was the third in a series, hence the MPEG-1 Audio Layer *3* format—the birth of the MP3.

Overnight, people began freeing their songs from their veritable CD prisons by converting (ripping) them to MP3 using the appropriate encoder program. Different compression formats emerged, each touting their codec (the program responsible for converting the file) as better than the other—an argument that plays on to this very day.

Although some sound quality is lost in the compression process, many users believe that it's a fair tradeoff for the size of the file that's created (my 10-MB, 60-second file was reduced to 183 KB—small enough to send as an email attachment). This innovation also lowered the tech barrier and sparked the sharing of music online, bringing us Napster, Rhapsody, and iTunes.

*[If you'd like to download the project files used here to follow along, visit http://layersmagazine.com/downloads.html. All files are for personal use only.]*




## Sound in a Box

When it comes to capturing sound, there are several options: computer microphones, professional microphones, video camera microphones, and USB microphones.

### Computer Mics

Computer microphones can be internal (such as the ones found in the cases of many laptop computers) or attached to the microphone part of a sound card on a desktop computer. Types of microphones vary, but for the most part you can get a standard desktop microphone for less than $40. While this might seem like the best and quickest way to satisfy your audio needs, be very mindful of background noises and feedback. Even with the best computer microphones, there can be quite a bit of feedback and static in the recordings. This may have more to do with the internals of the sound card rather than the mic, but it's common enough for me to usually avoid those types of mics. (If I'm looking just to record audio in the telephone-like range, I'll use a computer mic and make sure that I'm capturing the audio at about 16 kHZ, 8 bit, and mono.)

These mics are also good for any VoIP calling (Voice Over Internet Protocol) that you may be doing (such as Skype, Yahoo, etc.), but make sure if you're using them that you wear headphones. If you don't, the sound that comes out of your computer speakers will spill into the mic and get transmitted back to your call, causing a weird echo (this is also the reason why you see so many headphone/mic combinations these days).

### Professional Mics

Professional microphones offer you a much better level of quality in recording music or voice, but their obvious increase in price makes it a little harder for someone to get in the game. When working with professional mics, you can't just plug them into the back of the computer. These mics have a specific type of connector (XLR connector) that requires you to plug them into a mixer *before* they go into your computer. A typical setup will have a mic on one side, a computer on the other, and a digital audio interface in between the two, such as the Tascam US-144 (www.tascam.com/details;9,15,70,14.html). Before recording, you must make sure that all of the settings in your digital audio interface are set to match your recording conditions, often requiring a longer setup time. The audio will definitely be worth the wait.




*The Tascam US-144*

### Camcorder Mics

When capturing audio with a video camera, a typical miniDV camcorder can usually record four channels at 32 kHz or two channels at 48 kHz. That's a very good sound quality for your video, but is often limited by the type of microphone that's placed on the camera.

### USB Mics

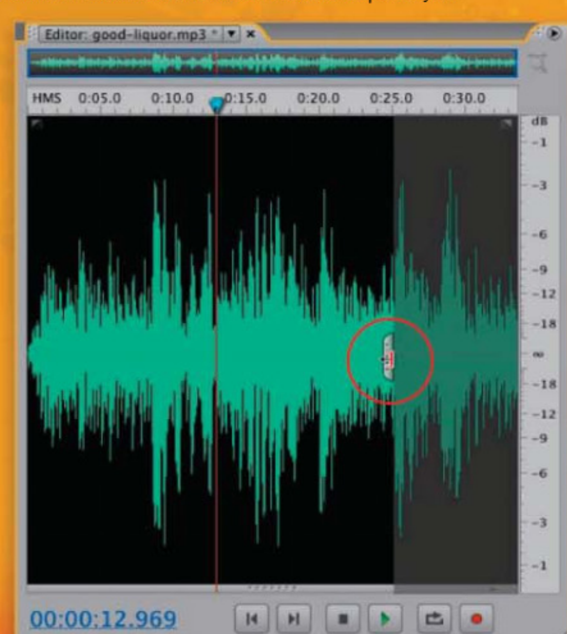
As the Internet pushes faster toward self-publishing, microphones have adapted to keep up with the need, bringing us the USB mic. A USB mic is the best of both worlds—a professional microphone on one side, and a USB direct connection on the other. This has eliminated the need for interfaces or mixers, allowing you to make these changes in the sound editor of your choice. You simply plug in the mic, start up your software, and begin recording.

## Soundbooth CS3— Sound Editing for the Rest of Us

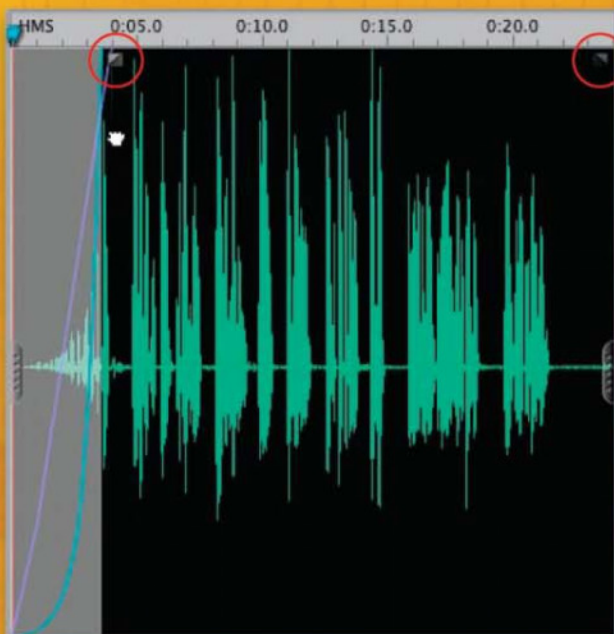
If you're looking for a program to edit sound and you're not a sound engineer, and the idea of making sinosudial waves between tracks doesn't excite you (as it does me), Soundbooth is the tool to dig into. (*Note:* Soundbooth is available individually or as part of Creative Suite 3 Production Premium.) It supports the most popular audio formats: WAV, AIFF, MP3, and WMA. On the video side, you can open MPEG, QuickTime, AVI, and WMV to edit the sound within the video. Adobe has done a great job of taking the pain out of sound editing by taking the most common editing tasks and placing them at your fingertips. Many of these editing tasks can even be done from one window.

### Trimming the Fat

Let's say you want to work with trimming and fading audio. Opening the file in Soundbooth, you'll notice two tabs to either side of the waveform in the Editor panel. These tabs correspond with the start and end of the sound file. To trim the audio file, drag these tabs to where you want the audio to begin and end and the file is cut to its new length. Soundbooth behaves slightly differently with video; instead of trimming the selection, it converts the sound to silence so that the audio and video are kept in sync.



At the upper corners of the Editor panel, you'll see Fade In and Fade Out handles. To control the fade, simply click-and-drag the handles. If you drag the handles horizontally left or right, they perform a linear fade, but if you move the mouse up while dragging, it changes to a logarithmic fade (fast start then slows down), or if you drag down it changes to an exponential fade (slow start then speeds up). The fades will stay editable until you save and close the file.



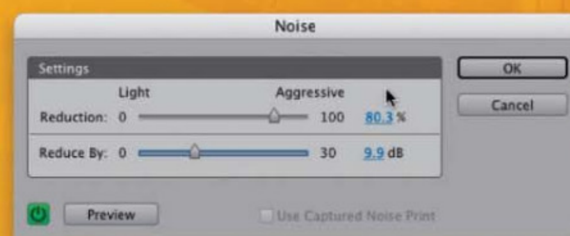

Changing the volume of a specific portion of the file can also be done from the Editor panel. Highlight the section in the file that you would like to change and a volume pop-up bubble will appear. From this bubble, you can drag the volume numbers to the left to decrease the volume of the selection, or to the right to increase the volume. Once you let go of the mouse, the audio file changes.



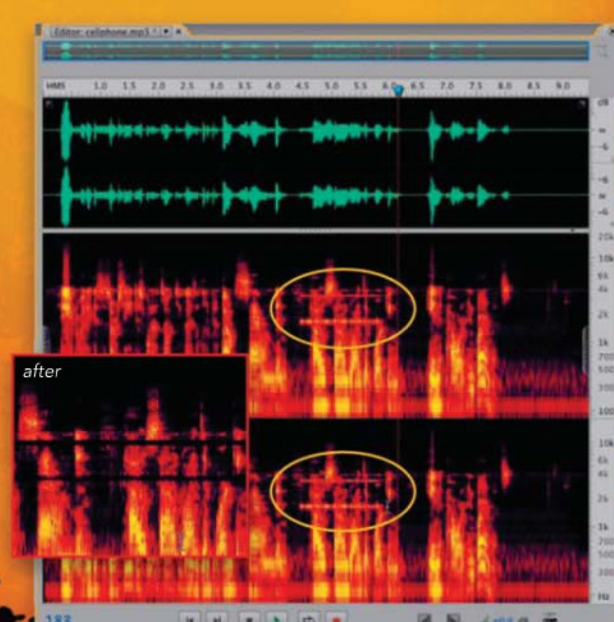

## Get the Noise Out

Sound cleanup is addressed with a variety of tools, but my favorite has to be the noise reducer. To follow along here, go to the *Layers* magazine website and download the MP3 files associated with this article. Good-liquor.mp3 is a clip of the song "Good Liquor Gonna Carry Me Down" by Bill Broonzy. (This song sits in the public domain. There are tons of places to get good free samples of music to make interesting creations, but that's another article altogether.) A great song, but due to its time period, it suffers from the noise, cracks, and hisses of a vintage piece. Let's clean this up a bit.

Clicking on the Noise button in the Clean Up Audio section of the Tasks panel presents a dialog that lets you control how aggressive the program is at detecting imperfections, and by how much it should reduce those imperfections. Clicking on the Preview button lets you hear a sample of your changes, and you can even adjust the controls during the preview. Once you have taken out the appropriate amount of noise (and remember, it's vintage—so don't take out *all* of the noise), click OK and you have a cleaned file.

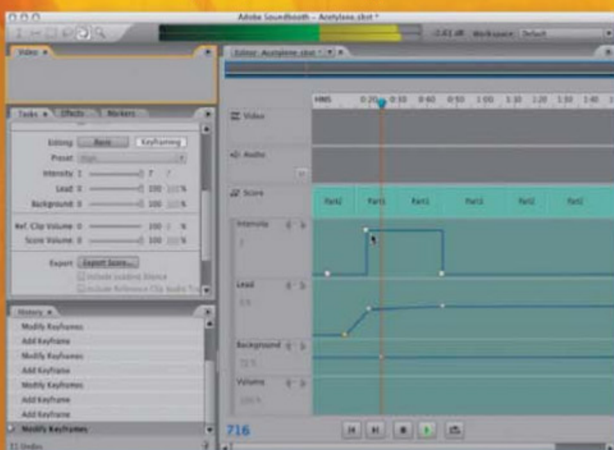



Need to remove unwanted sound? No problem. Open cellphone .mp3 for a quick tour (I made the file a little noisy so you can play with the noise cleanup here as well). Start by changing from your regular view to the Spectral Frequency Display view by pressing Shift-F. This view lets you see different ranges of sound better, and it's easy to see where the cell phone is ringing. Select the Rectangular Marquee tool (M) and drag along one of the two orange lines that's making the noise. Once you have the noise selected, drag the volume slider in the pop-up bubble as far left as it will go and it will silence the sound. Once you have done it for both lines, the sound will be cleaned up (I've also added a finished file for you to compare).



### Make Your Own Score

Soundbooth can also generate interesting original compositions using the AutoCompose Score feature. Located under the Tasks panel, you can load a variety of scores that have been preinstalled on your computer. Once the score is loaded, click the Keyframing button next to Editing in the Tasks panel, and you can now click on the various parts of the composition to insert control points. Once the points have been inserted, you can arrange the intensity of the composition. You can even select from a predefined set of duration times to take the fuss out of editing. Once completed, you can export that sound score into the file type of your choice. (For more on the AutoCompose Score feature, see *Layers TV: Episode 5* at www.layersmagazine.com/tv.) For the more adventurous, you can even go online and purchase scores from Resource Central (Command-7 [PC: Ctrl-7]), an online music library component built right into Soundbooth.



Soundbooth also contains more than 15 filters, tools to aid Flash designers in the use of audio, and roundtrip editing in Adobe Premiere Pro. Aside from all of these great features, there are a couple of things that I would like to have seen. When editing videos, supporting multiple tracks (music, narration, effects) and crossfading would have been very welcome. A bigger score library at its outset would also have been a great plus. However, for the person who wants to jump in—create or edit—and get out, Soundbooth is a welcome addition.

## Audition 3—the Multitrack, Multichannel Machine

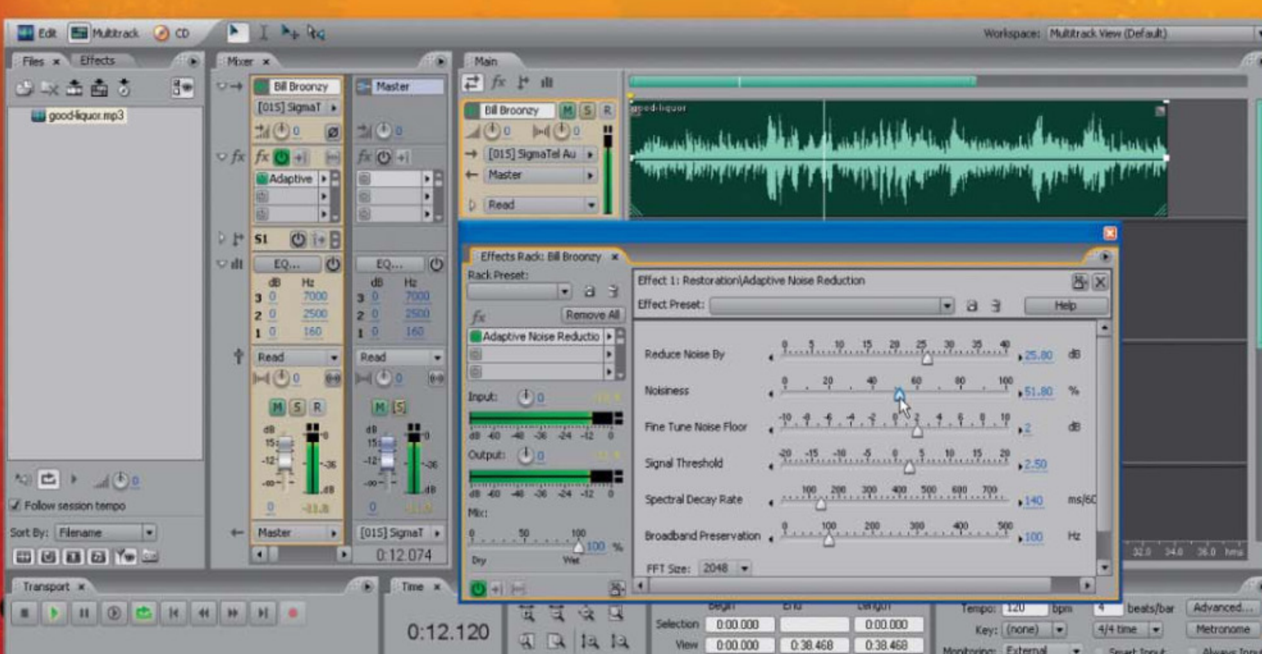
When your sound projects require you to layer multiple files, crossfade with precision, and automate effects, Audition is the tool for you if you're a PC user (Mac users can run Audition with Boot Camp and Windows installed). Adjusting fade in and fade out points works exactly the same as in Soundbooth CS3—a welcome new feature in Audition 3. Simply click on either the Fade In or Fade Out handle and drag horizontally left or right to add a linear fade (dragging up or down will also change the type of fade).

Another new feature in Audition that's similar to Soundbooth is that you can select an area of the file and increase or decrease the volume bubble to the desired volume.

Healing sounds is also similar to Soundbooth. Switch over to your spectral view by pressing Shift-F and you'll be able to find your offending sounds visually. Use the Rectangular Marquee tool to highlight the offending sound, then use your volume adjustment to get rid of it. The fact that Adobe kept a lot of these tools similar between both programs really lowers the learning curve for users who may eventually want to upgrade to Audition from Soundbooth.

To trim a selection in Audition, highlight the area that you want to retain. Once you have it selected, choose Edit>Trim to retain that selection. All of the data that's not selected will be deleted.

Noise reduction has gotten better with the implementation of VST (Virtual Studio Technology)-based noise reduction. Prior to version 3, noise reduction effects were made under the Edit menu (don't worry, those are still there). The problem was that you didn't have control over that edit as an effect in Multitrack mode. Because VST is a real-time effect, you can run Adaptive Noise Reduction as if it were any other effect in Multitrack mode, and tweak it as you see fit. Audition 3 also includes a VST plug-in manager, allowing you to turn off and on VST plug-ins as needed.

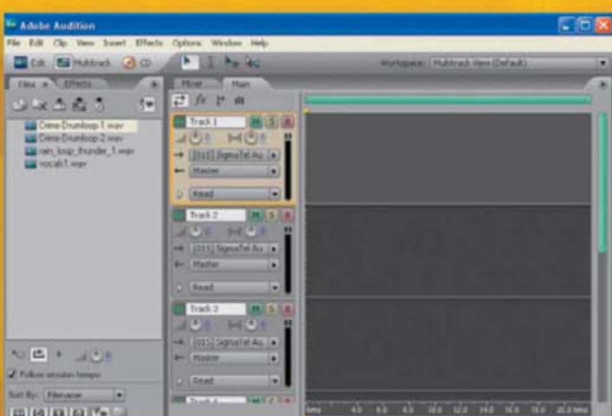


## Bonus Tracks

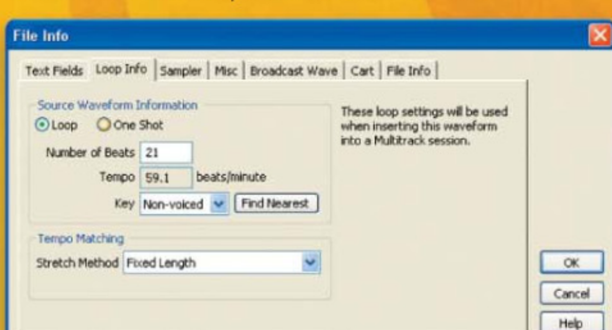
The *pièce de résistance* in Audition, however, is its Multitrack editor. In Multitrack mode, you can import multitudes of WAV files and arrange them in various combinations providing great depth in your musical or soundtrack creations.

I went online and downloaded a couple of free sound files from Soundsnap (http://soundsnap.com)—a great resource to get cool sounds for your projects. I also extracted a stock sound from another audio program. So how easy is it to mix these four sounds together in a composition? Turns out—very easy. Let's see how.

Start a multitrack session by clicking on the Multitrack icon. Once in Multitrack mode, go to File>Import and select all of the tracks in the folder. Now, we have two drum tracks, a rain track, and a vocal track. I know that the rain track and the drum tracks are going to loop. I don't want to go into the editor and have to copy and paste, paste, paste, and paste to create a loop. That's redundant.



In Audition, I can create a loop file from the WAVs that I've imported. Double-click on the Crime-Drumloop1.wav file and it will bring you into Edit mode. From there, choose File>File Info. In the File Info dialog you'll see a Loop Info tab. Click on the radio button for Loop under the Source Waveform Information section. Save the file, and you have a loop ready to use in Multitrack mode. Do the same for Crime-Drumloop-2.wav and the rain WAV file.

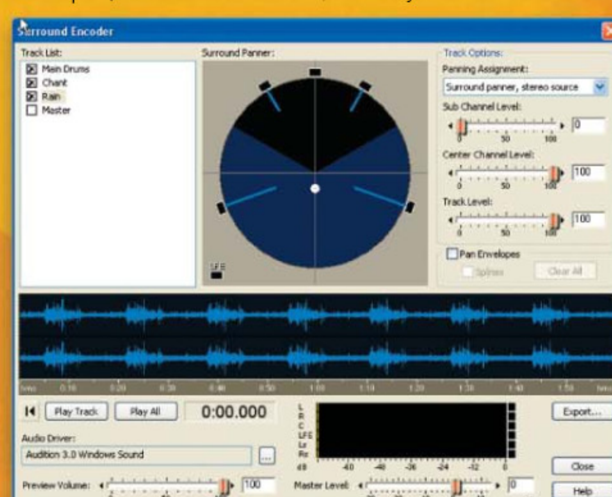



Switch back to Multitrack mode and drag the rain track to the Track 1 area. (If you Right-click, you can drag the file to the beginning of the session.) We want to take this rain track and loop it out a little. Drag the WAV from the right edge, and you'll notice that it automatically loops the file. You can extend this out as far as you wish. Do the same to the drum track, and place it wherever you'd like—you're now free to compose your masterpiece.




Once it's completed, you can mix down your session by choosing Edit>Mixdown to New File>Master Output in Session. From there, you can save the file in whatever sound format you choose. I have a folder set up in the download files that includes a finished session and mixdown of my files. In it you'll notice that I not only used the looping, but also incorporated effects on the files, as well as fades to create a more polished piece.

A final feature that made me giddy was the Surround Encoder built into Audition 3. In the Surround Encoder, you can grab individual tracks and specify where you want them to be placed aurally, using drag-and-drop functionality. From there, you can export individual files or a mixed file for 5.1 surround sound! Now keep in mind that to hear these small differences, you're going to need a sound card and system capable of delivering 5.1 (a sound card with six outputs). For those who have it, mix away!




It's exciting to see that Soundbooth CS3 and Audition 3 really do bring the best in audio editing to the widest possible audience. These tools will surely raise the bar in your multimedia creations with very little fuss. Bigger, faster, easier—that's always music to my ears.

*[ Rafael "RC" Concepcion is an Education and Curriculum Developer for the National Association of Photoshop Professionals. An Adobe Certified Instructor in Photoshop and Illustrator, RC has more than 10 years' experience in the I.T. and e-commerce industries and has hosted training seminars in the U.S., Europe, and Latin America. ]*

# THE GOLIVE TO DREAMWEAVER CONVERSION KIT

B L G LL

Ten is a nice round number; just ask David Letterman, whose Top Ten list has been a comedy standard for years. It's also the number often employed in magazines such as this one—"Top Ten Best Tips of the Century" or "Top Ten Commands That Will Crash Your Computer." But the main reason the number ten is so applicable here is because it was ten years ago that I began using GoLive CyberStudio.

CyberStudio was at version 2 then and I fell in love with it. A few years later, two things happened that changed my life in countless ways. First, Adobe Systems, Inc. bought GoLive Systems, Inc., and CyberStudio became Adobe GoLive. Second, Adobe hired me. Cut to 2005 when the next big thing happened: Adobe bought Macromedia, and I was faced with yet another unexpected change—as an Adobe Solutions Engineer I would be required to learn Dreamweaver.

So here we are today. Now I know Dreamweaver, but I sure wish I'd had a guide to help me over the rough spots. There are things not covered in any user guide that I wish I'd known, and the differences between GoLive and Dreamweaver are profound enough to (at times) make me feel like a complete novice to Web design. So when *Layers* asked me to write this article, I said yes. I'd love to share my experiences with fellow "GoLivers" about to embark upon the Adobe Dreamweaver CS3 train.

In this article I'll cover the "Ten Things That Make It Worth the Switch" and "Ten Things You'll Need to Remember" to safely traverse to the new platform. Let's start with what makes it worth the switch.

## Ten Things That Make It Worth the Switch

Human nature dictates that when a person leaves his comfort zone, the departure will be accompanied by a measure of trepidation and hostility. That is true for people who, for whatever reason, find themselves using a software application that isn't the one they're used to, and it was true for me when faced with the task of learning Dreamweaver. Still, given the fact that millions of people use and love it, I figured it was time to see what all the fuss was about.

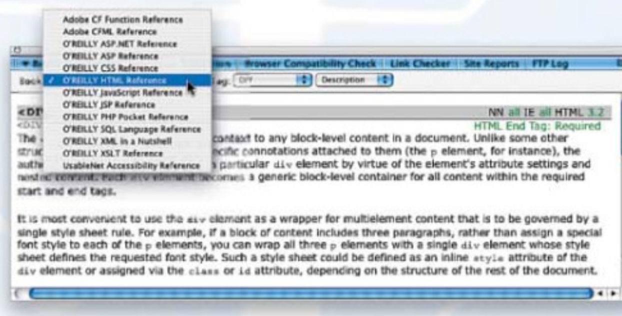
### *Amazing start pages*

Ever heard of Cascading Style Sheets (CSS)? Sure, everybody has. But while many have mastered using basic CSS for styling text, there are plenty who aren't using it to define the layout of their pages. Why? Because it's hard. But this is an area in which Dreamweaver CS3 shines. When you choose File>New, you'll be offered an array of more than 30 premade CSS-based start pages. I can't express how much I appreciate these pages. They offer a huge head start to creating modern pages that load fast and devolve gracefully in older browsers.

*Tip:* If you have GoLive CS2 or GoLive 9 around, you can use the premade external style sheets included there, too. Those external style sheets have many element selectors predefined and come in color themes. Create the new style sheet in GoLive by choosing File>New>Web>CSS, then save it directly into your Dreamweaver site to use in conjunction with your CSS-based start pages.

### *Great learning tools built in (code references)*

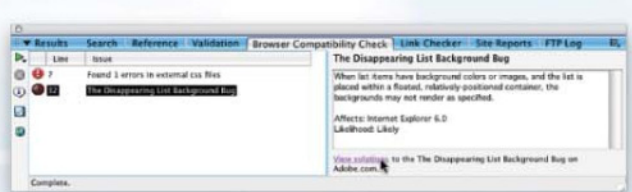
If CSS is hard, what's the best way to learn it? You need to play: play with selectors; play with positioning of divs. And if you're not sure what those things are, you're only a click away from an explanation. Included in Dreamweaver is the full text of the O'Reilly reference guides for HTML, CSS, and more. If you want to know more about a tag, select it in the tag selector at the bottom of each page and open the Reference panel from the Window menu to read its definition.



### *Browser Compatibility Check/CSS Advisor*

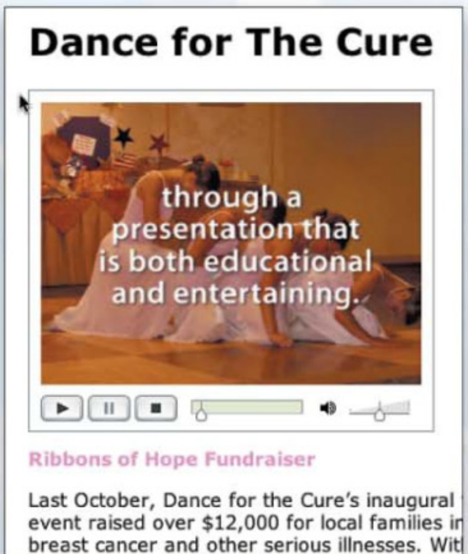
As you begin to use CSS more, you'll quickly realize that there are countless techniques required for layouts to display properly in multiple Web browsers. The process of testing pages in a gazillion browsers on several operating systems is generally a task that occurs at certain points in the development cycle. If you had to check a page against all those variables every time you made a change, you'd never get anything done. Dreamweaver CS3 includes a timesaving new feature called the Browser Compatibility Check that will alert you when CSS in your layout is problematic.

It's simple to use: Click the Check Page button at the upper right of your document window and choose Check Browser Compatibility. If an error is found it will be listed in the Browser Compatibility Check panel. Double-click an error in the list and Dreamweaver will take you to it in Design or Code view. Select an error and click the View Solutions link in the panel's lower-right portion and your browser will open and load the CSS Advisor website where you'll be offered both an explanation and a fix for the issue.



### Flash video integration

Flash video is all over the place these days. ABC started the trend when they put their hottest shows online for viewers to watch the day after airing them on network TV. As siblings in the former Macromedia lineup, Flash and Dreamweaver have a natural symbiosis. In Dreamweaver CS3, using Flash video on your webpages is incredibly simple. Dreamweaver sniffs out info, such as video dimensions; generates all the necessary code for the page; and even creates a player skin so your visitors can turn the thing on and off. It very kindly creates all the supplementary files in like two seconds, and all you need to do is upload them to the Web server. I really like that.




BOB CIBLUSKIS

### Tabbed documents; Undo in any mode

Okay, this is really two tips, but the magic number is 10, not 11. Two things I really, really like about Dreamweaver are its tabbed documents, much like tabs in Firefox or Safari, and the ability to choose Undo even when switching from Design view to Split or Code view. I've longed for both of those in GoLive, so two points for Dreamweaver.

### New technologies: Spry/AJAX

No, not the AJAX your mom uses to scrub the sink. This AJAX, or Asynchronous JavaScript and XML, is a way to add interesting visual effects and interactivity to webpages without forcing the browser to take a trip to the Web server to refresh the page. Previously the domain of coders, Dreamweaver supports AJAX via Adobe's Spry framework. What does that really mean? It means that Adobe created a framework, a method for making AJAX easier for Web developers to use, and then went a step further by including a set of Spry widgets for use in Dreamweaver CS3.

The Spry widgets are gems. They're truly simple to use, yet allow you to get more complex if you so desire. Click on a Spry widget, such as the Spry Menu Bar, in the Spry tab of Dreamweaver's Insert panel and use the Property inspector to set its attributes. Or add Spry Effects from the Behaviors panel to create lush effects such as fading images or text in and out. To learn more about Spry, visit the Adobe Labs at http://labs.adobe.com or the Dreamweaver tutorials section at www.layersmagazine.com.



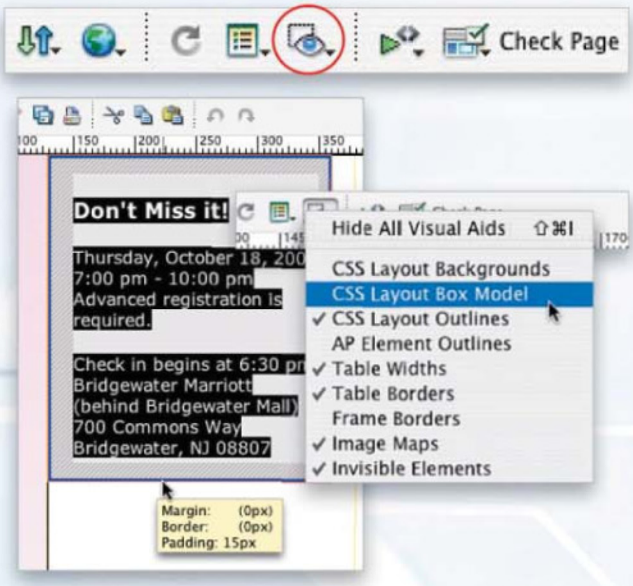

### Dynamic content and ColdFusion integration

GoLive 6 included a set of features called Dynamic Content that allowed you to pull live content onto a webpage from a database, but when GoLive CS was released, that useful set of features was removed. At the same time that GoLive lost this crucial functionality, Dreamweaver added it to its arsenal of server-side tools, upgrading support for ASP, PHP, and JSP.

Today, GoLive CS, CS2, and 9 include no visual dynamic content tools, and while you can certainly use any of those languages in any of those versions of GoLive, you'll need to code it yourself. For noncoders, the easiest of all server-side languages to use in Dreamweaver is ColdFusion. Dreamweaver CS3 and ColdFusion 8 comprise a formidable toolset that enables the creation of pages that interact with a database. Using the Databases panel, you drag-and-drop placeholders onto a page and that placeholder content is replaced with live data when viewed via a Web browser. This makes the creation of calendars, event lists, catalogs, and so on a straightforward process.

### CSS visual aids

I'm a real fan of the CSS editor in GoLive and the manner in which it lets you create CSS rules in a very visual way, but I've got to admit that the version of visual CSS in Dreamweaver is pretty slick. To get an idea of what I'm referring to, you'll need to use a page that employs a CSS-based design. If you don't have one, use one of the start pages I mentioned earlier. Turn off Hide All Visual Aids by clicking the Eye icon on the Document toolbar. Then turn on the CSS Layout Box Model option in the same menu. Hover your cursor over the edge of a div and when it highlights, click on it. What you'll see as a result of that click are shaded areas delineating the CSS box model, including margin, padding, and border.



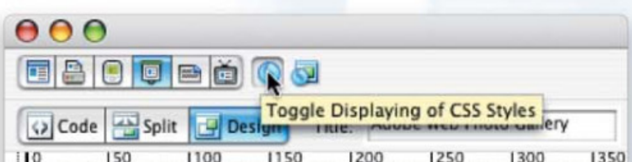




the way GoLive and Dreamweaver operate, and a few things that are actually very simple took me forever to figure out since I was thinking the GoLive way and not the Dreamweaver way. In this section, we'll uncover those potholes so you won't trip in the same places I did.

### *CSS style rendering*

Next, turn on the Style Rendering toolbar by Control-clicking (PC: Right-clicking) in the Document toolbar and selecting it from the contextual menu. The Style Rendering toolbar allows you to see how your page will look when rendered with style sheets of various media types, so you can see, for example, how your screen style sheet will render in a browser, and also what your print style sheet will send to the printer. Even better, you can edit in Design view regardless of which version of the CSS is currently showing. And to see your page rendered with no style sheet, Dreamweaver includes a button to Toggle Displaying of CSS Styles in the Style Rendering toolbar.




### *Accessibility support*

Anyone that needs to create sites that adhere to Section 508 accessibility requirements will love the fact that Dreamweaver includes features to help enforce those rules. In its Preferences, you'll find a number of options in the Accessibility category that are enabled by default (top right). When inserting an object such as an image, Dreamweaver will prompt you to include the necessary attributes to ensure the object meets accessibility requirements.

## Ten Things You'll Need to Remember

The ten items listed in the previous section clearly illustrate the power of Dreamweaver. But there are fundamental differences in

### *Adding files to your site*

How basic is that? You have a file on your hard drive, maybe a picture or movie, and you want to add it to your site. In GoLive, you can choose File>Import>File to Site, choose the files to import, and import into the folder of your choice. Or you could drag-and-drop from a folder on your hard drive to a folder in your Site window. In Dreamweaver, there is no Import, nor can you drag-and-drop into the Files panel. I scratched my head over this for the longest time until it dawned on me that in Dreamweaver, you just put the files into the folders via the Finder (PC: Windows Explorer). Yes, I felt like an idiot. Don't tell anyone about it, please.

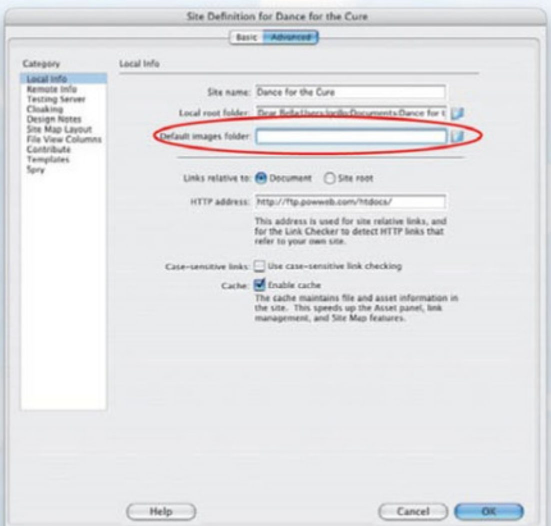
### *Defining a site*

There's a core difference in how Dreamweaver and GoLive handle site structure. GoLive creates a bunch of folders for you, including the site's root folder (web-content) and folders for housing the bits and pieces you need while building the site, but don't need to upload to the server (web-data).

Dreamweaver creates no folders; you define all structure yourself. The benefit of doing so is that you're not beholden to a specific file structure. (On the other hand, sites are not as portable as they are with GoLive). To define a site in Dreamweaver, choose Site>New Site, click the Advanced button at the top, select the Local Info category on the left, and fill in the top two fields: Site Name and Local Root Folder (browse to your root folder by clicking the little folder icon). No additional info is required to begin working on a site and you can always go back and add FTP info and other settings at a later time. [*For more on defining a site in Dreamweaver, visit www.layersmagazine.com/defining-a-site-in-dreamweaver.html.—Ed.*]

## Creating a default images folder

Here's one that really caught me off guard. The first site I created in Dreamweaver was built for learning the application. As such, I was taking assets from all over my drive and putting them on pages just to play around. But here's the thing: When I defined the site, I created a default images folder in the Local Info category of the Site Definition dialog. With a default images folder defined, Dreamweaver copies any image used on a page into the site without asking. A lot of people like this behavior, but if I'm messing around I might try five or ten images, and I don't want them all in the images folder. So, it's your choice. If you're like me, leave that field blank. The result will be that Dreamweaver asks you if you want the file copied into the site. Very polite.



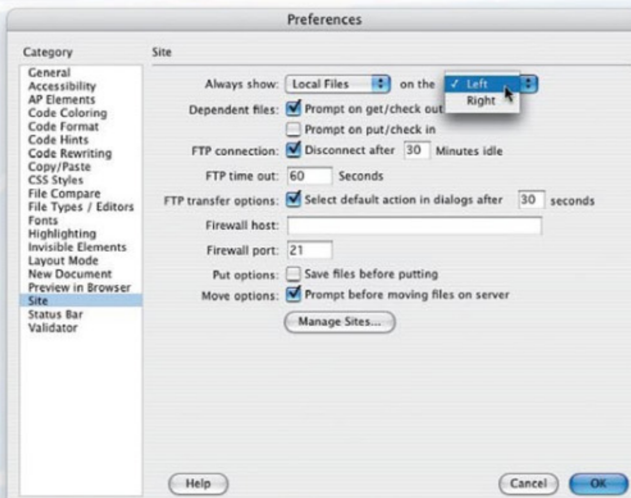

## Opening multiple sites

You switch between defined sites in Dreamweaver by selecting a site's name from the pop-up list at the upper left of the Files panel. This is quite nice as all defined sites are at your fingertips every time you open Dreamweaver, whereas GoLive creates a Site file for each site that you have to open individually. The tradeoff is that it's possible to have multiple GoLive sites open at once, but not in Dreamweaver. However, you can have pages from various sites open at the same time, but be careful about where you're saving things.




## Local files on the left, please

The Dreamweaver Files panel works sort of like the GoLive Site window, but not exactly. For one thing, when you decide to open the FTP portion of the Files panel by clicking on the Expand icon near the top of the panel on the far right, the local files will be on the right and the server files on the left. That's the opposite of how GoLive (and every other FTP client in the world) does it. The simple fix is to change the default behavior in the Dreamweaver Preferences. Choose Dreamweaver (PC: Edit)>Preferences, then click the Site category on the left. From the Always Show pop-up, select Local Files on the Left.




## Expanding the Files panel

Now that you've expanded your Files panel and set your preferences to show the local files on the left and the remote files on the right, take a look at the Remote Site section. If you haven't yet input your server info, the Files panel will display a link to the Remote Info section of the Site Definition dialog so that you can do so. After entering the FTP information, click the Connects to Remote Host icon in the Files panel and then use the Get or Put icons to download and upload files, respectively. When you're done, don't close the window, because the Files panel needs to stay opened. Instead, click the Collapse icon (formerly the Expand icon) on the far right to collapse the panel back to its collapsed or docked state.

## Checking for errors

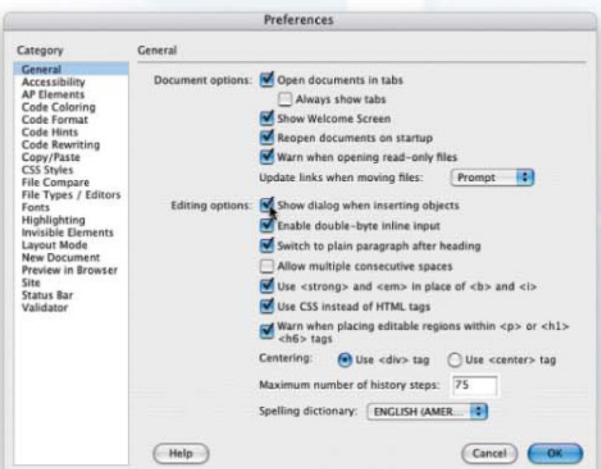
The site window in GoLive gives constant feedback on links in your site via its status column. Broken links are flagged immediately with a bright red bug. In Dreamweaver, you'll need to check your links manually, but it's easy to do. From the Site menu, choose Check Links Sitewide. Errors will open in the Link Checker panel. If errors are found, you can double-click them to open the pages containing the error.

### *GoLive actions/Dreamweaver behaviors*

GoLive and Dreamweaver both come stocked with a number of prewritten JavaScripts that offer an easy way to add interactivity to your webpages. While your GoLive actions will still function in a browser, once you bring your GoLive site into Dreamweaver you'll no longer have a visual way to edit the actions. It's also important to note that while GoLive creates an external JavaScript library to hold the code for its actions, the behavior code in Dreamweaver is written into each page.

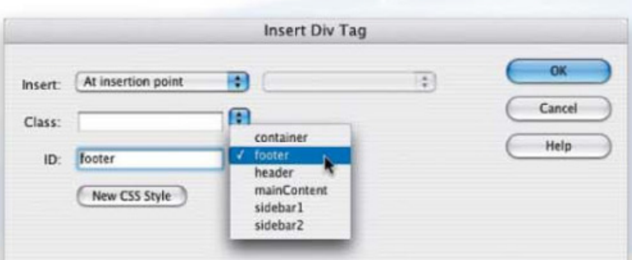
### *Too many dialogs*

I like to drag-and-drop. So when I began using Dreamweaver, I was put off by its tendency to pop open a modal dialog every time I tried to insert an object from the Insert bar. Though the Insert bar looked similar to the Objects panel in GoLive, it behaved differently. Then I found the preference to switch off the modal dialogs and became a happy camper. You'll find the setting in the General Preferences. Look for the item called Show Dialog When Inserting Objects, and switch it off.




### *Working with divs*

It took me a while to understand the process of developing a page design in Dreamweaver. I now employ a different workflow that you might want to try. Start with one of the aforementioned start pages. To insert additional divs into the design, first define the div by clicking the New CSS Rule icon in the CSS Styles panel. In the New CSS Rule dialog, choose Advanced (IDs), give it a name, and set its attributes. Next, click the Insert Div Tag object from the Layout tab of the Insert bar and assign it the name of the previously defined ID via the Property inspector.




## Take It Slow

If you're considering moving from GoLive to Dreamweaver, there are a number of resources that you may find helpful (see "Resources" below). Remember, your copy of GoLive won't stop working when you begin to use Dreamweaver. You can use both, even for the same site, without any problem. If there are things you prefer to do in GoLive, that's okay. Take it slow, learn at a comfortable pace, and check back at *Layers* for additional help and an occasional shoulder rub. Good luck!

## Resources

Here are some additional resources to help you with a smoother transition than I had:

### *GoLive Conversion Plug-in*

A conversion plug-in for GoLive can be found in the Goodies folder on the installation CD for Adobe Creative Suite 3 Design Premium, Web Premium, Web Standard, or Adobe Dreamweaver CS3. The plug-in also comes with Adobe GoLive 9, which is available via download only. Install the plug-in into GoLive, then export your sites for use in Dreamweaver. For instructions on using the extension, visit www.adobe.com/go/GL2DW and click on the Resources tab.

Migrating from GoLive CS2 to Dreamweaver CS3:
www.adobe.com/devnet/dreamweaver/articles/migrate_golive_dreamweaver.html

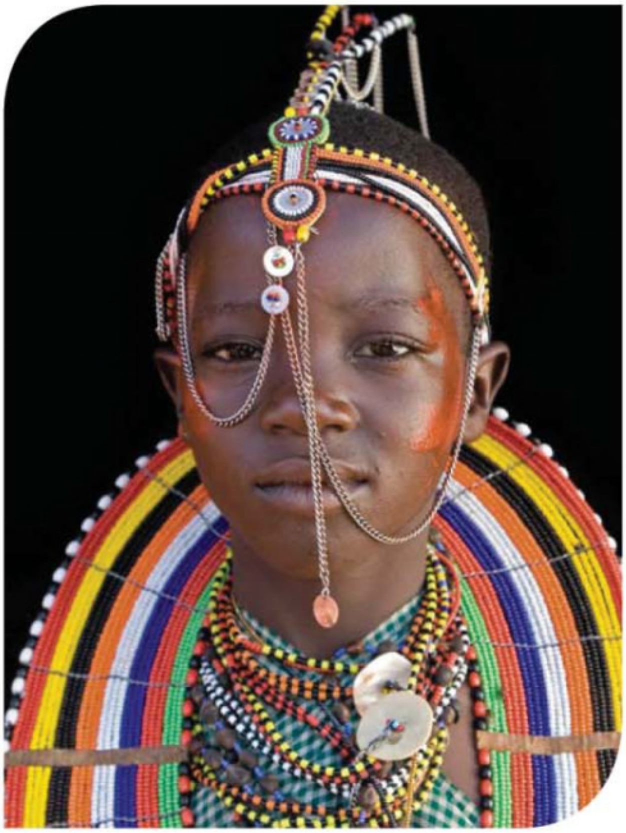
GoLive to Dreamweaver migration training video from lynda.com:
www.adobe.com/designcenter/dreamweaver/articles/drwcs3_golivemigration.html

From GoLive to Dreamweaver CS3, by totaltraining.com:
www.totaltraining.com/prod/adobe/dreamweavercs3_gtd.asp

*As a Solutions Engineer with Adobe Systems, Lynn Grillo's work centers around Adobe's products for creative professionals. Based in the New York metro area, Lynn is an Adobe Certified Expert in numerous Adobe applications including Photoshop, Illustrator, InDesign, Acrobat, GoLive, and InCopy. To date, she has co-authored and tech edited a number of books on Adobe software, and has recorded training for Total Training, Lynda.com, and Terry White's Creative Suite Podcast.*

[THE DIGITAL CAMERA]
RICK {by} SAMMON

# evolution of a photo shoot





Many of my on-location pictures are the result of a photo shoot, or photo session, that lasted at least several minutes. Only in a few rare cases do I have a one-shot photo session that happens in the blink of an eye. Understanding the importance of the photo-shoot process, and the need to work toward the exact shot you want—to set a goal—helps you get that perfect photograph.

Here are two examples from my countless photo sessions around the planet, one from an adventure to Mongolia, and one from a photo workshop I led in Kenya.

## Meanderings in Mongolia

I took the image on the bottom of the opposite page in Mongolia where I photographed the nomad in his ger (tent-like hut) on my first day there. It's one of my favorite nomad pictures from the adventure and it was the last shot in the evolution of a photo shoot. Unlike the following pictures from that shoot, it's a flash picture (I bounced the light off the ceiling of the ger for soft and even lighting), because I didn't like the high-contrast range created by the light coming through an opening in the ger's ceiling and through the open door. Read on to see how the session began.

Here's my first shot. My friend, Jack, and I were welcomed into the ger by the man's family and then invited to drink fermented camel's milk (a local custom to which you can't say "no"). I saw a potential picture but the light coming through the opening in the ger's ceiling caused the table to be way overexposed…but I took my test shot anyway.

[ Only in a few rare cases do I have a one-shot photo session that happens in the blink of an eye. ]



I never like to overstay my welcome because it can make the subject feel uncomfortable. So, rather than start right away photographing the man, I asked our guide to move into position for a test shot. I liked the composition, especially with the clock in the picture, but I could see that the contrast range was still too great.



Almost happy with my picture, I asked our host to move into position, and he gladly accommodated my request. I played around with exposures but I couldn't get the man and the table evenly exposed, so I knew I needed to use a flash for even illumination.



The "keeper" below is the result of this photo session (which lasted about 15 minutes, as you can tell from the clock). You may notice that the man is now wearing traditional nomad clothes and boots—changing his clothes was his idea. He thoroughly enjoyed the photo session, according to our guide, who also acted as our translator.



In case you're wondering what a ger looks like from the outside, here you go. And if you were wondering what fermented camel's milk tastes (and smells) like, try this: Take a cup of milk, leave it in the hot sun for two days, and then force yourself to drink it with a smile!

## Let's travel to Kenya

The opening image for this article is the picture I envisioned when I saw this young girl in a Massai village in Kenya. When I see a subject I want to photograph, that envisioning process helps me get the shot. I ask myself, "If I had room on my memory card for only one shot, what would it be?" In this situation, I wanted to picture the girl against a black background, which was easily created by posing her in front of the doorway to her hut.



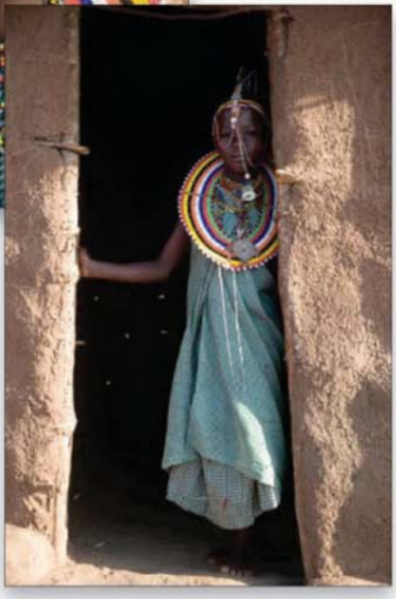
[ There's a big difference between taking a picture and making a picture. ]

But she and I were strangers and spoke different languages. I couldn't simply walk up to her and ask if I could take her picture. That would have been very awkward, especially because I wanted to work close and get a head-and-shoulder shot. So, working with my guide, through whom I asked the girl about her daily life, I started shooting from a distance—pictures that I knew would be outtakes. I showed the girl her pictures, thereby developing a relationship with her.

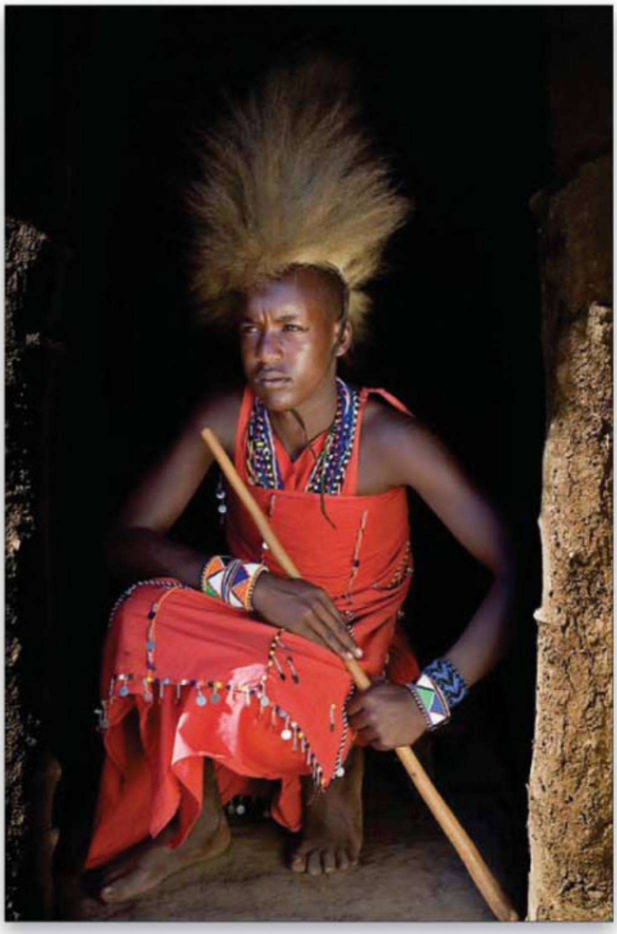
As I gained her confidence and she became more comfortable and relaxed, I moved in closer. I kept shooting and then showing her the pictures on my camera's LCD monitor. She was thrilled to see the pictures just seconds after I'd taken them.

Here are two of the dozens of outtakes from that photo session. One is a full-length shot with bad lighting and a bad pose and the other shows the girl with her eyes closed—indicating that I missed the shot.





I'll end this article with one of my photo philosophies that sums up the evolution of a photo-session process: There's a big difference between taking a picture and making a picture. I made this picture by asking this young Massai boy to pose in the doorway of a hut (a different hut). I asked one of my friends to hold a gold reflector so that the light from the sun bounced onto my subject, who was positioned in the deep shade. The reflector illuminated the subject with a beautiful warm light and also added contrast to the photograph.



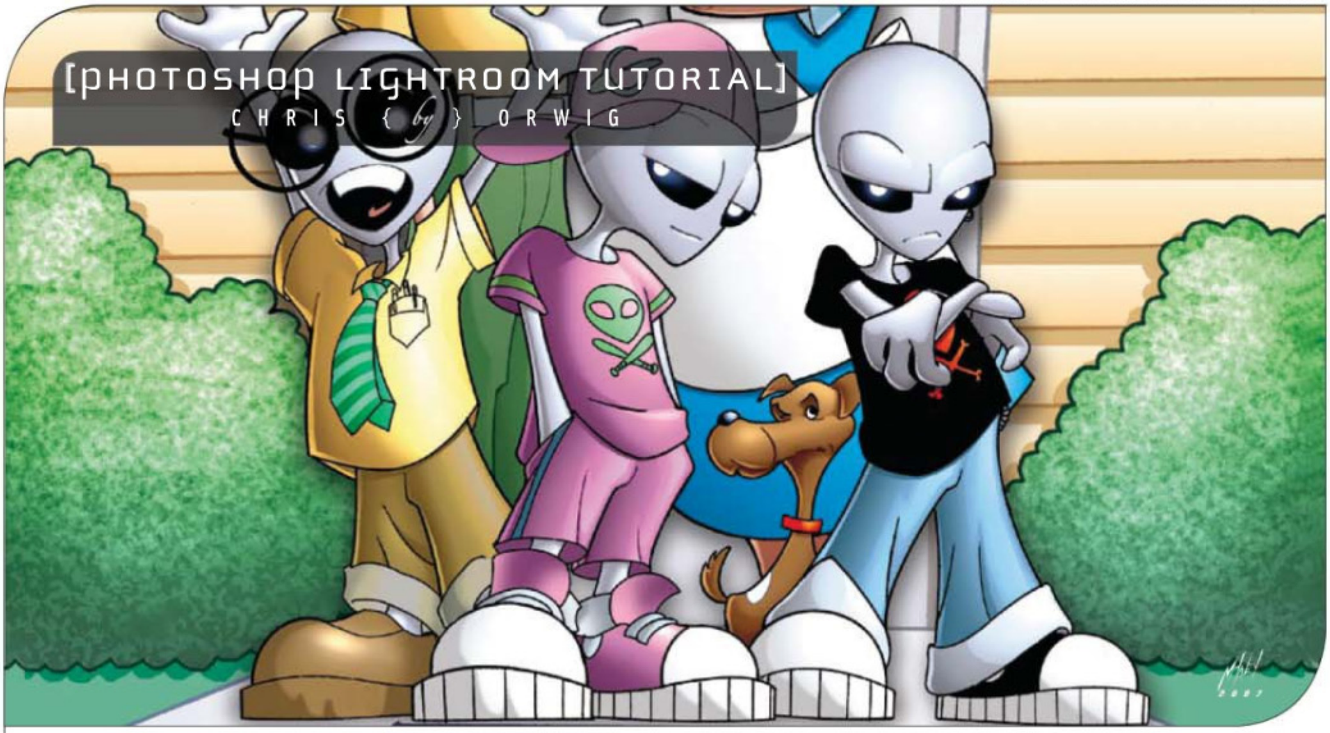
I share these images with you not only to illustrate the evolution of my photo sessions but also to encourage you to keep shooting, even if you think you've already taken a good photograph. If you keep in mind that a photo session is an evolving process, you'll not only have a better chance of getting the shot you want, you won't be frustrated if you don't get your keeper with your first shot.

*Rick Sammon has published 27 books, including* Idea to Image in Photoshop CS2 *and* Rick Sammon's Complete Guide to Digital Photography 2.0. *He also produces training DVDs. Every year, Rick teaches at dozens of workshops and seminars covering everything from shooting to printing. See www.ricksammon.com and www.rickspixelmagic.com for more information.*

*All images by Rick Sammon.*

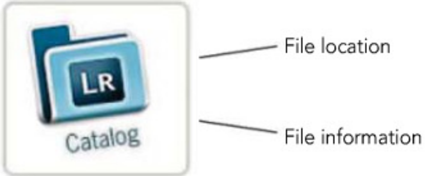
[PHOTOSHOP LIGHTROOM TUTORIAL]

CHRIS {by} ORWIG



# working with database catalogs

The most recent release of Adobe Photoshop Lightroom is a photographer's dream come true. The new and improved database catalogs add a new level of flexibility, control, and organization. Yet, much of the new Lightroom catalog functionality and strength isn't being tapped into. In this article, we'll solve that problem by providing some tips that will improve how you use Lightroom.






Work quickly with large image libraries

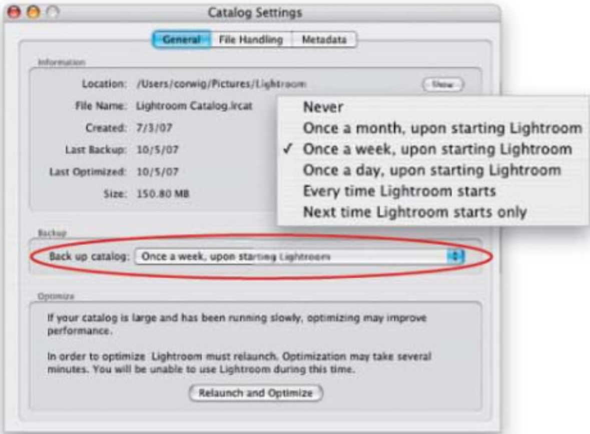
Work on multiple computers

## 1 [UNDERSTANDING DATABASE CATALOGS]

Many of my colleagues say, "The Lightroom database catolog thing is daunting…I don't even know what a catalog is!" At first glance, it does seem confusing; so let's dispel this misconception. For starters, a catalog is simply how Lightroom tracks file location and remembers file information—file previews, metadata, Develop module settings, ratings, keywords, and collections. Why have catalogs? They provide flexibility in managing, identifying, and organizing photos and media files. For example, you can transfer files from a laptop to a desktop and preserve the changes. Think of a catalog as something that contains file location and information.

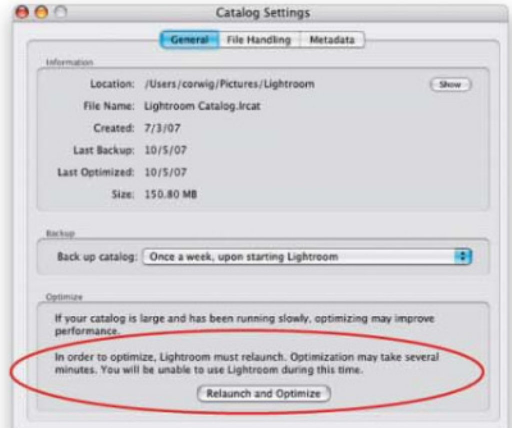
## 2 [WHY CATALOGS MATTER]

Understanding catalogs is important for two reasons: First (and maybe most importantly) is that certain catalog techniques can optimize performance, i.e., make Lightroom run faster. As your image library grows in size and scale, you'll need to take specific steps to ensure Lightroom runs quickly. The second benefit is that catalogs allow you to work in Lightroom without any loss of information across multiple computers. In this case, catalogs become instrumental.




## 3 [CATALOG SETTINGS—BACKUP]

Catalogs contain valuable image information; therefore, it's critical to back up your catalogs frequently. Choose File>Catalog Settings and in the dialog that opens, from the Back Up Catalog drop-down menu (under the General tab), choose how frequently the current catalog is to be backed up. How much you use Lightroom will determine how often the catalog needs to be backed up; for example, power users would choose at least Once a Week. This way, if a catalog is accidentally deleted or becomes corrupt, the backup file may help you recover your data.



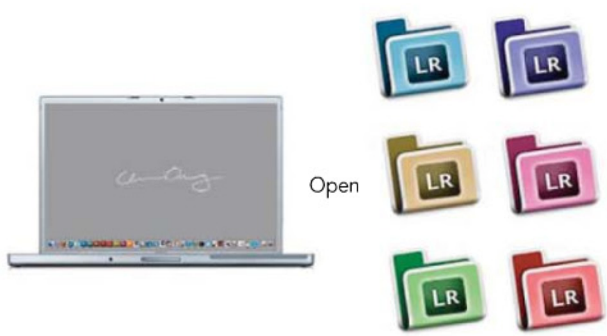

## 4 [CATALOG SETTINGS—OPTIMIZE]

One of the main advantages of using Lightroom is that it gives you quick access to large collections of images; however, you may experience performance issues as your database of images grows or if you've removed a number of files. If you feel as if Lightroom is "chugging," your first plan of attack should be to Choose File>Catalog Settings and in the dialog that opens, click the Relaunch and Optimize button. Optimization takes a couple of minutes but it's well worth the wait!




## 5 [CATALOG SETTINGS—FILE HANDLING]

To quickly view your images, the Lightroom catalog contains important file previews, and as your image library grows, the number of previews grows as well. So, in the Catalog Settings dialog, first click on the File Handling tab and choose a Standard Preview Size that's no larger than your monitor resolution; e.g., if your laptop resolution is 1280x800, choose 1280 or less. Next, choose Medium for Preview Quality, which is probably best for most users. Finally, to keep your catalog file lean and mean, choose After 30 Days in the Automatically Discard 1:1 Previews field.




## 6 [ONE COMPUTER, MANY CATALOGS]

Another way to increase performance is to use multiple catalogs, thus preventing one catalog from becoming too big. Choose File>New Catalog, name your catalog, and save it in a specific folder. (I recommend saving all your catalogs in one location.) To open a catalog, just choose File>Open Catalog. The number of catalogs you use will be contingent upon how much you shoot. (I know one prolific wedding photographer who creates a new catalog for each wedding; on the other hand, a colleague of mine only creates a new catalog for each calendar year.)



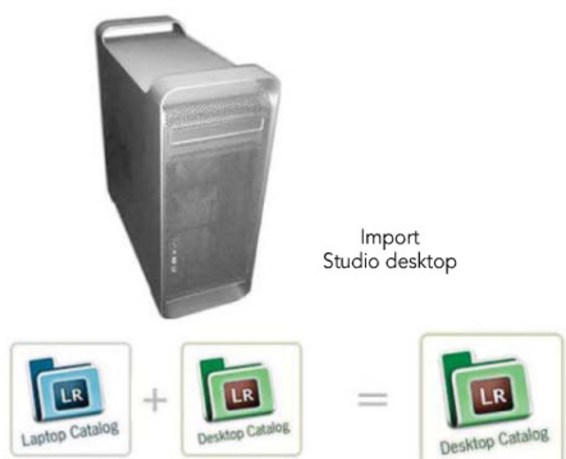

## 7 [ME AND MY COMPUTERS]

Working with catalogs is critical when using multiple computers. Consider the following scenario: I use a laptop when traveling or on location, and while on the road, I import and process my images in Lightroom (I also back up the images to two external hard drives). Upon returning to the studio, I need to transfer the files to my studio backup system to, you know, back up the files and access them from my desktop. (*Note:* The following techniques will be effective when using any type of computer.)



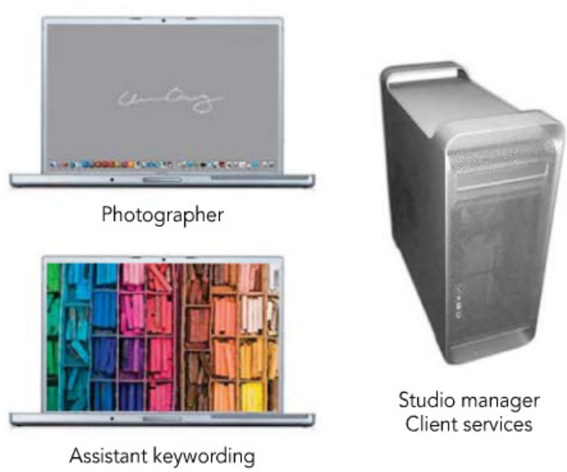

## 8 [LAPTOP TO DESKTOP—EXPORT]

To export your catalog choose File>Export as Catalog. (Think of exporting a catalog as similar to taking your images, proof sheets, etc., and boxing them up to be sent to a new location.) Name your catalog and choose a destination folder. Be sure to check the Export Negative Files and Include Available Previews options, as these are the best choices when moving an entire catalog from one computer to another.




## 9 [LAPTOP TO DESKTOP—IMPORT]

The catalog is now ready to be imported to the studio backup system so you can access it on your desktop computer. Open Lightroom on the desktop and choose File>Import from Catalog. (I like to think of importing a catalog as a merger.) What literally happens is the laptop and desktop catalogs become one, with the end result a "super" desktop catalog that contains all of the laptop catalog images, previews, information, etc.




## 10 [LET'S SHARE]

Other Lightroom workflow scenarios require sharing images and database catalogs, and in these situations, the workflow model is based on teamwork. In the following steps, let's consider a workflow where a photographer shoots and then imports and processes images in Lightroom. After the photographer has completed her work, an assistant adds keywords to all of the images, then finally, a studio manager will deliver the images to the client.

*continued on p. 52*








Photographer



Assistant keywording

## 11 [PHOTOGRAPHER—EXPORT]

The first step in this scenario is for the photographer to import and process the images in Lightroom. Once she has completed the workflow, she'll have to export the catalog. This step is identical to Step 8: Choose File>Export as Catalog, then name the catalog, and select a destination folder. Because the catalog will be shared, it's critical to check the Export Negative Files and Include Available Previews boxes.

## 12 [ASSISTANT—OPEN AND EXPORT]

The next step is for the assistant to add keywords to the images. In this case, the assistant will need to open (as opposed to Import) the catalog (File>Open Catalog). The catalog will then remain intact (it won't be merged with another catalog). When the assistant's work is complete, he'll need to export the catalog (File>Export as Catalog)—again choosing a name and destination for the catalog and checking Export Negative Files and Include Available Previews (because the catalog will be shared).



Studio manager
Client services


Backup to at least 3 locations!

## 13 [STUDIO MANAGER—OPEN]

For the final step in this scenario, the studio manager opens the catalog to manage the images and deliver the files to clients, etc. In this case, the process mirrors the initial procedures in Step 12: Choose File>Open Catalog. The process is now complete.

*Note:* If the studio manager needs the assistant to do some more keywording, the catalog would have to be exported.

## 14 [GOOD OL' ACHILLES]

Now that you've learned some Lightroom database skills to improve your overall workflow, let's not forget about the Achilles' heel! So what's our potential weakness? The database catalogs and our images live on hard drives that have a limited lifespan. Therefore, make sure to follow the words of Peter Krogh, digital asset management guru: "Don't put all your eggs in one basket. Put your files on at least three hard drives." If you haven't backed up your files recently, let today be the day—you won't regret it! ■

[ *Chris Orwig, a photographer and book and video author, is on the faculty at the Brooks Institute of Photography in Santa Barbara, California. His publications include a number of best-selling training titles at Lynda.com. Check out his website at www.chrisorwig.com.* ]

*All images by Chris Orwig unless otherwise noted.*

ONE-DAY SEMINARS

## Adobe® Photoshop® Seminar Tour - The most popular Photoshop Seminar in the world!



The Kelby Training Seminar Tours offers real-world training for real people. With top-rated instructors teaching the latest techniques for Adobe® Photoshop®, Illustrator®, InDesign®, Lightroom®, and more, learning has never been easier. Check out these great seminars coming to a city near you.

- Adobe® Photoshop® CS3 Power Tour
- Adobe® Photoshop® CS3 for Photographers Tour
- Adobe® Photoshop® CS3 Creativity Tour
- Adobe® Lightroom® Live Tour
- Adobe® InDesign® CS3 Tour
- Adobe® Illustrator® CS3 Tour



Your one-day seminar also includes a detailed seminar workbook, keyboard shortcut guide, issue of *Photoshop User* and *Layers* magazines, and a bonus Kelby Training Goodies DVD ($29.95 value).

Tuition for any of our incredible one-day seminars (*NAPP Member Price $79*) Only $99

Visit www.Kelbytraining.com for more upcoming tours and tour dates.

ONLINE TRAINING

## The Best Instructors on The Planet—Online—All in One Place

Get exclusive Adobe® Creative Suite, graphic design, and digital photography online training courses taught by a veritable "who's who" of industry superstars, including Scott Kelby, Dave Cross, Matt Kloskowski, Bert Monroy, Moose Peterson, Katrin Eismann, and Terry White. With affordable monthly and annual subscription rates, you'll learn exactly what you want, when you want.



**Yearly Subscription: $199**

Per-Month Subscription: $19.99

**Yearly NAPP Member: $179**

Per-Month NAPP Member: $17.99

Visit www.Kelbytraining.com or call 800-201-7323 for more information.

MATT KLOSKOWSKI

[PHOTOSHOP FOR PHOTOGRAPHERS]
SEÁN {by} DUGGAN



# underexposure s.o.s.

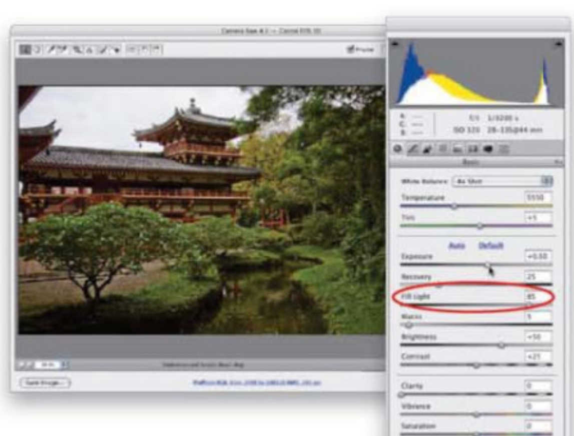
Even though you should always try to get the best exposure in the camera so you don't have to spend a lot of time fixing it in Photoshop, every once in a while you end up with a badly underexposed image. In this tutorial, we'll focus on ways to improve a severely underexposed RAW file using the controls in Adobe Camera Raw and Photoshop.




## 1 [A RAW RANT]

Before we get into the tutorial, indulge me for a moment in a brief rant: For the best results in rescuing a severely underexposed image, you need to be shooting in RAW. Period! Although underexposed JPEGs can be improved, manipulating the RAW capture information gives you much more potential for saving exposures that are truly desperate. Okay, end of rant (I'll get off my soapbox now).

The first step for this tutorial is to open the RAW DNG file in Camera Raw to see how much underexposed detail we can recover.



## 2 [RECOVER "LOST" SHADOW DETAIL]

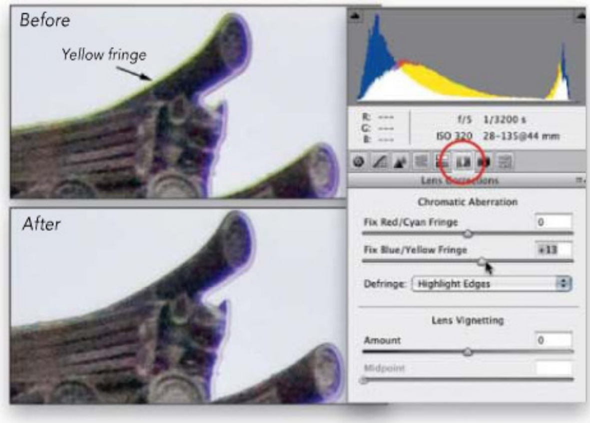
You may be able to recover detail that you thought was gone for good by using the Fill Light slider—we moved it up to 85 for our temple image. Moving the Exposure slider to the right is also useful for this photo since there's some room on the right side of the histogram where lightening can be applied without losing detail in the highlights. To bring back any overexposed highlights, use the Recovery slider. The dark areas of the image have been lightened significantly, though as we shall see in the next step, this does come at a cost.

[If you'd like to download the image used in this tutorial to practice the technique, visit www.layersmagazine.com/downloads.html. This file is for practice purposes only.]



## 3 [CHECK FOR ARTIFACTS AT 100% VIEW]

Double-click the Zoom tool to zoom in to 100% and check for artifacts caused by the Fill Light adjustment. Use the Hand tool to scroll over to the far left side of the image. Dramatically lightening the image with Fill Light has produced an unnatural outline fringe around the temple roof. There's also a noticeable purple coloration along the roof edges. This is called "blooming," a digital capture phenomenon created by the overly bright sky behind the darker temple. The brightness of the sky pixels has "spilled over" onto the pixels of the roof edge. We'll address the noise later.




## 4 [CORRECT CHROMATIC ABERRATION]

Along the top edge of the roof on the left side is a slight yellow fringe. This is caused by chromatic aberration and can be fixed in Camera Raw. We'll use another method to fix outline fringe and the purple coloration. Click on the Lens Corrections icon (circled) and set the slider for the Blue/Yellow fringe to +13. Zoom back out to fit the image in the preview window. Click on the Basic icon and increase the Vibrance to +40 to boost the saturation without affecting colors that are already saturated.



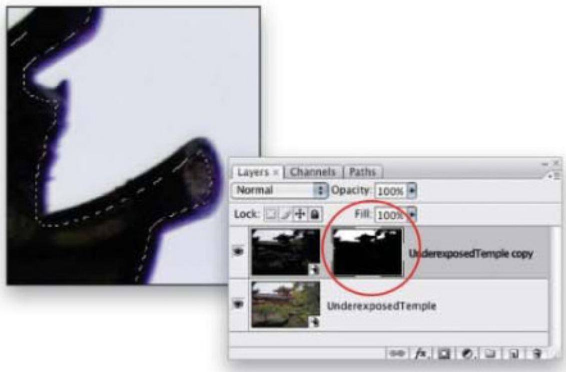

## 5 [OPEN RAW FILE AS A SMART OBJECT]

The image looks a lot better than the original, but there's still work that needs to be done in Photoshop to fix the roof fringe. To preserve the ability to tweak the Camera Raw adjustments after the image is opened in Photoshop, we'll open it as a smart object. Click on the blue Workflow Summary link under the main preview window and in the Workflow Options dialog, click the checkbox for Open in Photoshop as Smart Objects. Click OK and then click Open Object to bring the file into Photoshop.



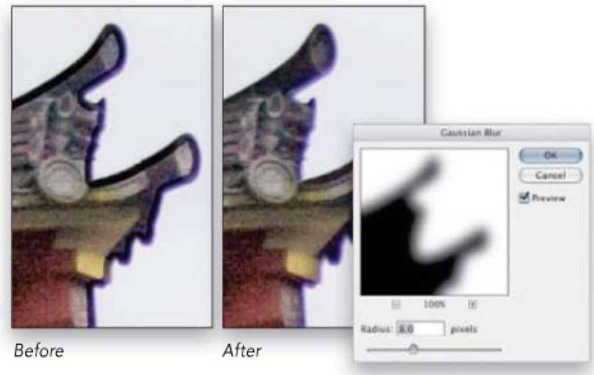

## 6 [CREATE COPY OF THE RAW SMART OBJECT]

To fix the fringing around the roof, we need to undo the Fill Light adjustment, but only in those areas. Control-click (PC: Right-click) on the layer name and choose New Smart Object via Copy to make a copy of the RAW smart object. Using this method of copying is very important because simply duplicating the smart object won't let you apply different RAW settings to the copy while preserving the first RAW adjustments. Double-click the smart object copy's thumbnail to reopen Camera Raw. Set the Fill Light to 8. Zoom in to verify that the fringing has been removed. Click OK.




## 7 [CREATE A MASK FOR THE ROOF EDGES]

Choose Select>Color Range. Set the Fuzziness to 40 and click in the white sky areas to build a selection mask for the sky. Click OK to create the selection. To overlap the selection onto the roof edge, choose Select>Modify>Expand. Enter 8 pixels and click OK. With the selection active, click the Add Layer Mask icon at the bottom of the Layers panel to add a layer mask to the smart object copy layer. This covers up the offending edge fringe but the layer mask needs some modification.

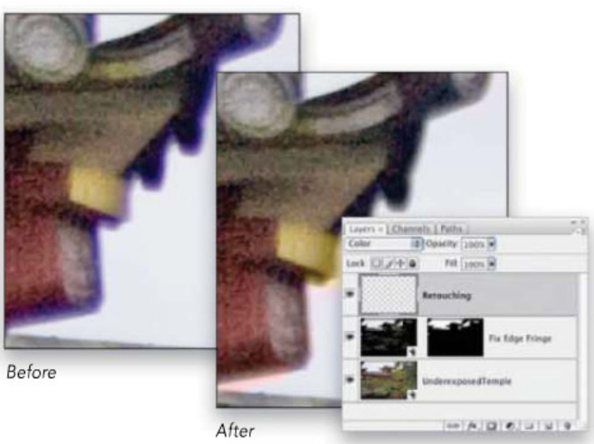



*Before* *After*

## 8 [EDIT THE LAYER MASK]

Zoom in close to see the edges of the mask. Choose Filter>Blur>Gaussian Blur, set the Radius to 8, and click OK. This blurs the mask and creates a much better blend with the rest of the image. The next task is to retouch the purple color fringing. Click the Create a New Layer icon to add a new, empty layer to the top of the layer stack. Rename this layer "Retouching" and set its blend mode to Color.

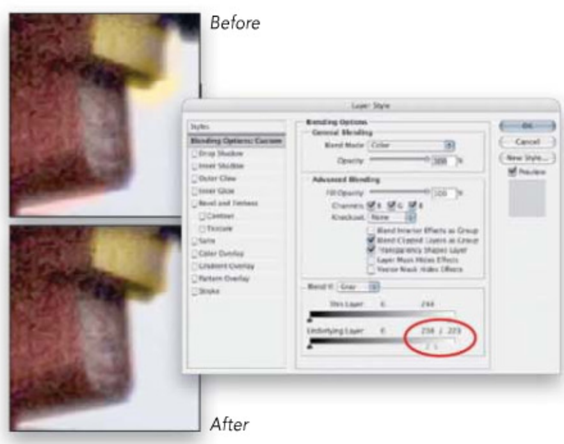
---




*Before* *After*

## 9 [RETOUCH THE COLOR FRINGING]

Select the Clone Stamp tool (S) in the Toolbox and in the Options Bar, set the Sample menu to Current & Below. To retouch areas that should be grayish, sample the white sky by Option-clicking (PC: Alt-clicking) and then clone that color over any areas of purple fringing. For other areas, such as the red or yellow parts of the roof, sample from similar colors. Don't be concerned if you have overspill onto the sky; we'll fix that in the final step. Inspect all of the roofline and retouch the color fringing.



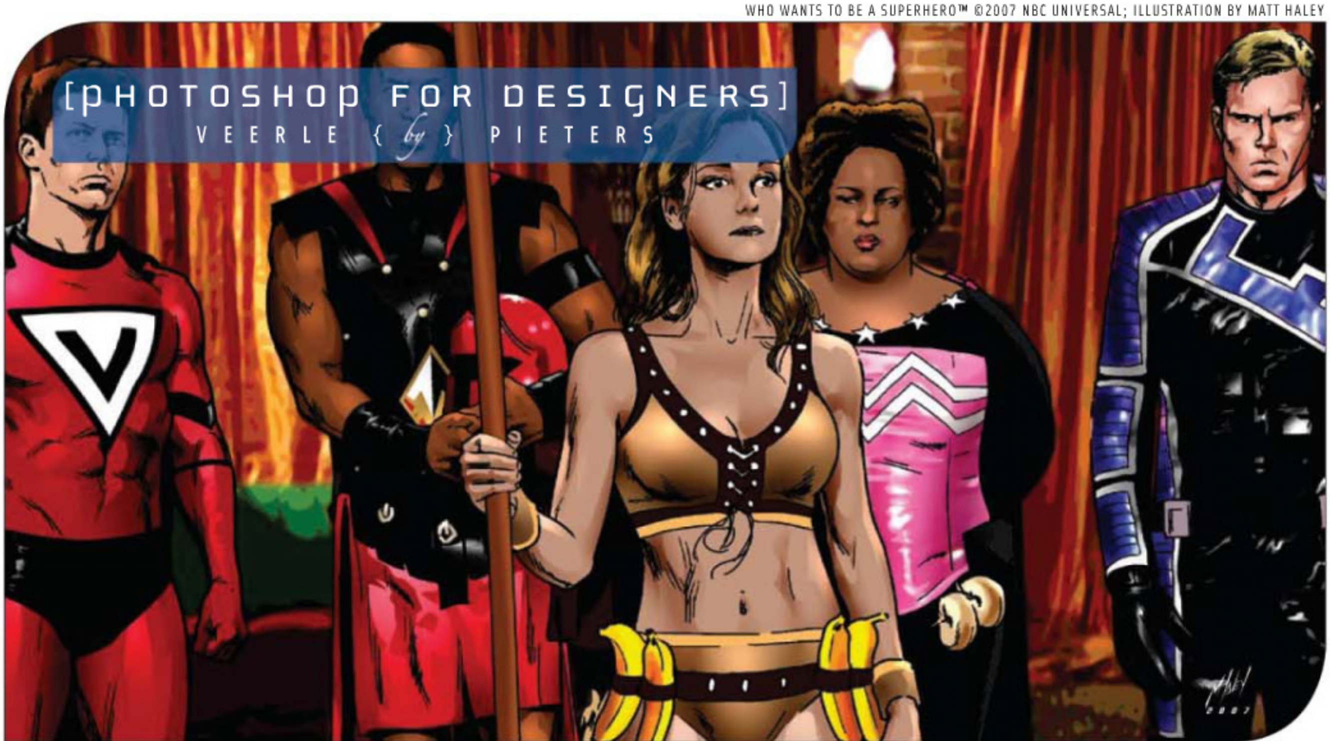
*Before* *After*

## 10 [REMOVE OVERSPILL WITH BLEND IF]

Finally, double-click to the right of the Retouching layer's name. In the Layer Style dialog's Advanced Blending section, go to the Blend If sliders and move the highlight slider for Underlying Layer to 220. Hold down Option (PC: Alt) and click on the slider to split it, and move the left half to about 208. This creates a gradual transition and prevents any of the retouching from showing in the brighter parts of the sky. One thing we haven't covered is noise but we've run out of space. I'll delve into noise-reduction strategies in the next issue.

[ *Seán Duggan is the co-author of* The Creative Digital Darkroom *and* Photoshop Artistry. *He teaches regular workshops on digital photography and Photoshop for Photographers. Check out his photographs, as well as musings on digital imaging, at his photo blog, www.f1point4.blogs.com.* ]

*All images by Seán Duggan unless otherwise noted.*



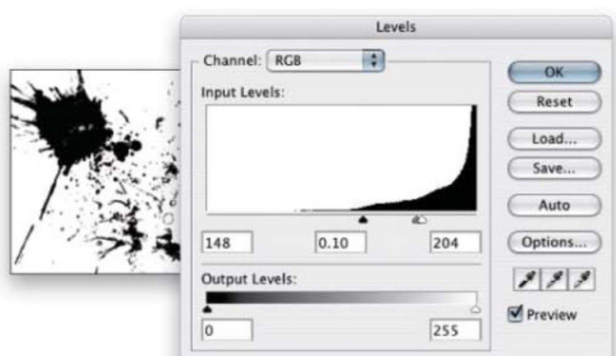


VEERLE {by} PIETERS

# get the grunge out

A touch of grunge can easily be added to your artwork with a set of custom brushes. Once you create your set of brushes, you can save them and call them up at any time to achieve the grunge style. In this tutorial, we'll use both Photoshop and Illustrator to create the brushes, and then you'll learn how to apply the brushes in Photoshop.



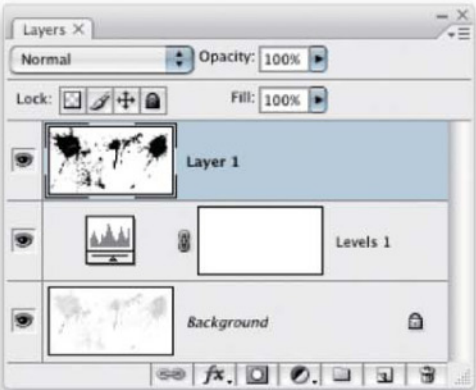



## 1 [EXPERIMENT ON PAPER]

One way to create your own set of grunge brushes is by first experimenting on paper. Creating a grunge style means you can go wild—the dirtier the better. In the first example, I used watercolors on a piece of rough-textured watercolor paper. If watercolor painting is out of the question, try coffee. All you need is paper, coffee, and a straw. Suck a tiny bit of coffee into the straw and blow it onto the paper. It's a simple and fun technique, and it's really effective for achieving the perfect grunge splatters. You could also start from a digital image—just look for concrete or rusty structures.

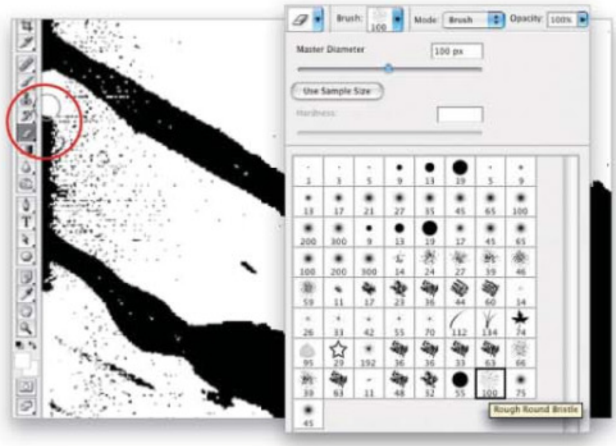
## 2 [DIGITIZE AND APPLY LEVELS]

Next, scan your watercolor or coffee artwork at a high resolution. Open your scanned artwork in Photoshop and desaturate it (Image>Adjustments>Desaturate). Click the Create New Adjustment Layer icon in the Layers panel and select Levels. The values will be different for each image and will depend on the result you want to achieve, but in most situations you'll have to drag the outer white and black sliders toward the middle to create a black-and-white image. Make sure you don't exaggerate it too much, though, and that there are some gray areas left.




## 3 [CREATE COPIES OF ART AND ADJUSTMENT LAYERS]

Command-click (PC: Ctrl-click) both the artwork and Levels adjustment layer in the Layers panel to select them and press Option-Shift-Command-E (PC: Alt-Shift-Ctrl-E) to merge and copy these layers to a new layer. Now we have the final grunge artwork in a separate layer, and we still have our original artwork and adjustment layer as a backup.



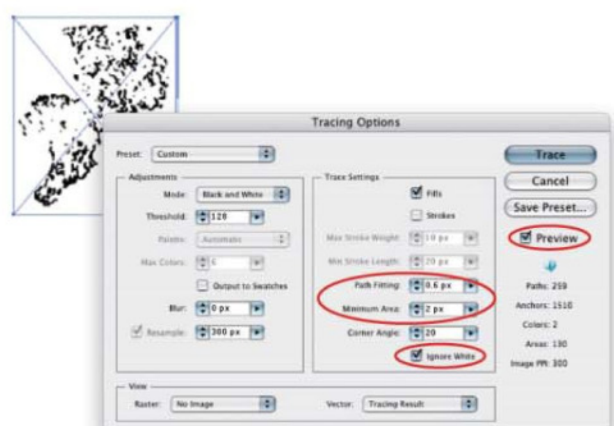
## 4 [SELECT, COPY, AND PASTE SPLATTERS]

Select the Polygonal Lasso tool and make a selection around one of the splatters you would like to use as a brush. Copy and paste this selection into a new document. Depending on your selection, you might need to do some touching up. Select the Eraser tool (E) from the Toolbox and use both the Rough Round Bristle brush and a Soft Round brush from the default set of brushes in the Brushes panel to clean up the borders of your splatter document so you don't see any straight edges. Adjust the size of the brushes if needed.



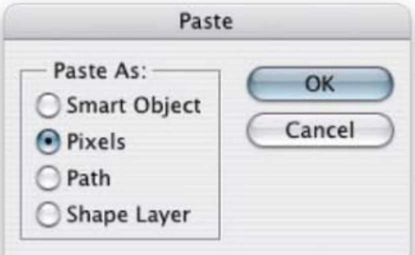
## 5 [USE ILLUSTRATOR]

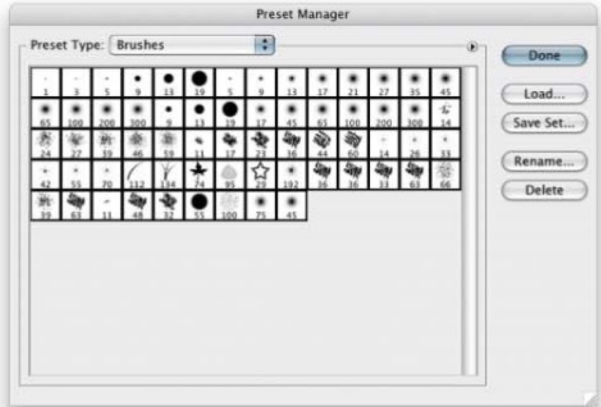
Now you could go ahead and convert each splatter into a Photoshop brush, but we're not going to do that just yet; we're first going to convert the splatters into vector images in Illustrator. This will make them resolution independent. That's a big advantage because you'll be able to create your brushes in Photoshop as big or as small as you need. This keeps things very flexible, so it's worth the extra step. Now save each Photoshop document somewhere on your hard drive. Create a new document in Illustrator and place (File>Place) the first splatter you saved.




## 6 [LIVE TRACE SPLATTERS IN ILLUSTRATOR]

With the image selected, choose Tracing Options from the pop-up menu next to the Live Trace button in the Control panel. Check the Preview option, choose Black and White from the Mode pop-up menu, and make sure Fills is checked. Play around with the settings. I've reduced the Path Fitting and Minimum Area settings to create more details. Check the Ignore White option so any gaps will be transparent. (*Note:* There is no Ignore White option in CS2, so you need to select the white areas with the Magic Wand tool [Y] after you trace and delete them.) Hit the Trace button when you achieve the desired result, then click the Expand button in the Control panel.



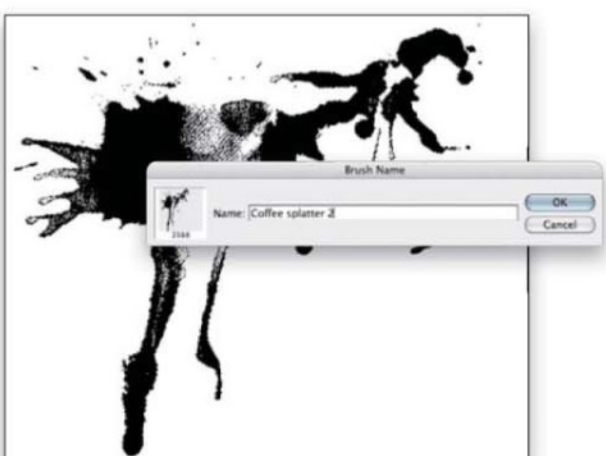



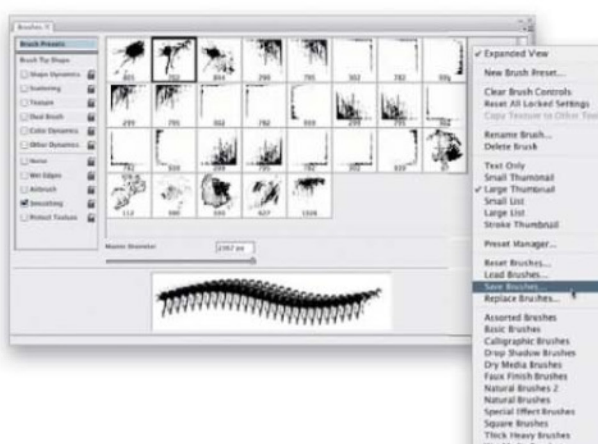

## 7 [PASTE VECTOR OBJECT INTO PHOTOSHOP]

Select the traced splatter in Illustrator and copy it. Now go to Photoshop and create a new document. If the brush is for print, you'll need to create a high-resolution document (File>New) at 300 dpi. I'm copying the big coffee stains into a document of 2600x2245 pixels. Now paste the Illustrator object into your Photoshop document. Select Pixels in the Paste As options. In the end it will be converted into a brush, so we don't need to keep it vector-based (just make sure you save your original Illustrator source files). Resize the splatter to fit the document and press Enter.

## 8 [PREPARE BRUSHES PANEL FOR NEW SET]

If you want to save your own set of brushes, it's a good idea to make sure that you start with an empty Brushes panel. To clear your Brushes panel, go to Edit>Preset Manager. Select the first brush, then hold down the Shift key and select the last brush. Now that all brushes are selected, click the Delete button and then click the Done button. Your Brushes panel is now empty and ready to add new ones. This way, when you export the new brushes to a set, you save only your custom brushes.




## 9 [DEFINE BRUSH PRESET IN PHOTOSHOP]

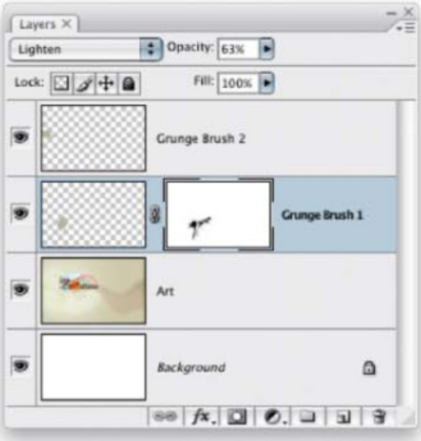
Hold down the Command (PC: Ctrl) key and click on the top layer's thumbnail in the Layers panel to create a selection around the splatter. Go to the Edit menu and choose Define Brush Preset. Enter the name of your brush and click OK. Now you've created a Photoshop brush. Repeat the same steps for all other brushes you want to create. (*Note:* If you've created a corner brush, it's easy to create brushes for the other three corners. Just flip the brush horizontally [Edit>Transform>Flip Horizontally] and then define the brush. Now flip the brush vertically and define it again. Flip it horizontally one last time and save it again.)

## 10 [ORGANIZE BRUSHES PANEL AND EXPORT]

If you're going to create a whole set of brushes, it's best to keep things nicely organized in the Brushes panel. In the Preset Manager, you can move brushes around just by clicking-and-dragging. You can also rename your brushes by double-clicking on them in either the Preset Manager or in the Brushes panel.

After all your brushes are nicely ordered and named in the Brushes panel, the only thing left for you to do is go to the panel's flyout menu and choose Save Brushes. Enter a name and click the OK button.




## 11 [ACCESS GRUNGE BRUSHES ANYTIME]

Now if you reset your Brushes panel to the default brushes and you want to use your set of grunge brushes, you can easily load them. Go to the panel's flyout menu and choose Load Brushes. Browse to the file you've just saved and select it. If you saved the file in the default location, Photoshop will add the set to the bottom of the Brushes panel's flyout menu next time you launch the application. Just select the name of your set in the menu and Photoshop will ask you whether you want to append or replace the currently loaded brushes.

## 12 [TIPS FOR USING YOUR GRUNGE BRUSHES]

The hard work is done and the real fun can begin. While you're clicking away with the brushes, here are tips that can come in handy:

- Use separate layers for each grunge effect to keep things flexible.
- Play with the layer blend mode, opacity, and color of the brush. Needless to say, the possibilities are endless.
- If the spot or splatter is too heavy or too big, you can use a mask on the layer and hide parts of the grunge effect using another grunge brush.




[ *Veerle Pieters is a graphic/Web designer based in Deinze, Belgium. She runs a popular blog on veerle.duoh.com. Starting in '92 as a freelance graphic designer, Veerle worked on print before moving into Web design and GUI (since '96). She runs Duoh! together with Geert Leyseele.* ]

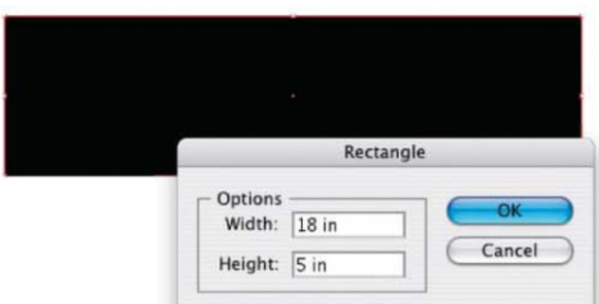
*All images by Veerle Pieters unless otherwise noted.*



[ILLUSTRATOR TUTORIAL]
COREY {by} BARKER

# fun with film

With a little experimentation and imagination, you can use tools in not-so-obvious ways to create really interesting and seemingly complex effects. In this tutorial, we'll use a number of basic shapes and a photo to create a simple filmstrip. Then we'll map that art to a 3D shape that we'll create and manipulate entirely in Adobe Illustrator.



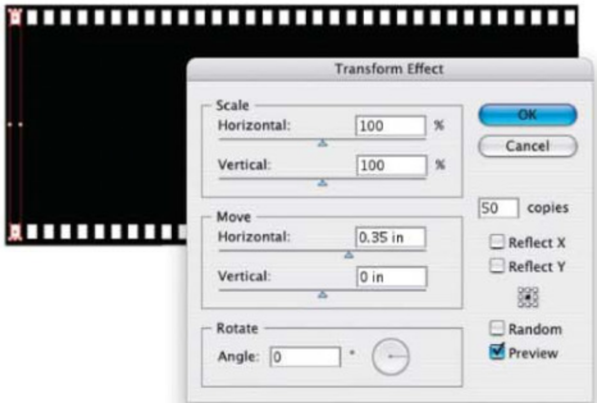

## 1 [START WITH THE BASIC SHAPE]

Select the Rectangle tool (M) from the Toolbox, then click once on the artboard. In the Rectangle dialog that appears, enter 18" for Width, 5" for Height, then click OK. In the Control panel, set the Fill color to black and the Stroke to None. We're building the filmstrip sideways because of the way we'll use it as mapped art on a 3D shape.



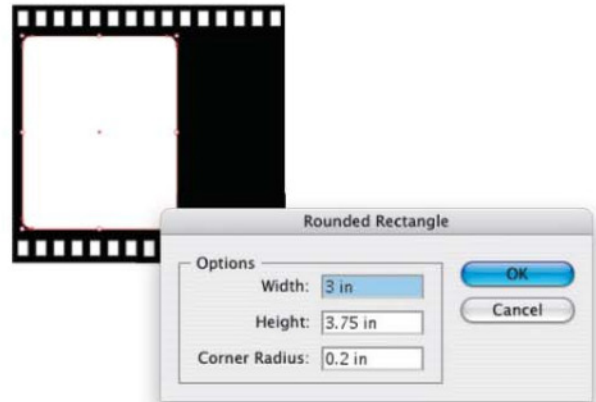

## 2 [CREATE THE SPROCKET HOLE]

With the Rectangle tool still selected, click on the artboard again. This time enter 0.2" for Width, 0.3" for Height, and click OK. Set the Fill color to white and leave the Stroke set to None. Now choose the Selection tool (V) and position this box in the upper-left corner of the black rectangle.




## 3 [REPEAT THE SPROCKET HOLE]

With the sprocket hole still selected, go under the Effect menu and choose Distort & Transform>Transform. In the Move section of the dialog, enter 0.35" for the Horizontal setting. Then, enter 50 for the number of copies and click OK. This will repeat the sprocket holes all the way across the shape. Now hold down the Option key (PC: Alt key), then click-and-drag the first shape in the series down toward the bottom of the rectangle so the holes are on both sides of the film. (*Note:* Add the Shift key after you start dragging to keep the holes aligned.)




## 4 [CREATE A FILM FRAME]

Choose the Rounded Rectangle tool (nested with the Rectangle tool) from the Toolbox. Then click once on the artboard and enter 3" for Width, 3.75" for Height, 0.2" for Corner Radius, and click OK. Then set the Fill color to white and the Stroke to None. Choose the Selection tool and move the film frame onto the left side of the filmstrip.




©ISTOCKPHOTO/DNF-STYLE

## 5 [PLACE THE PHOTO]

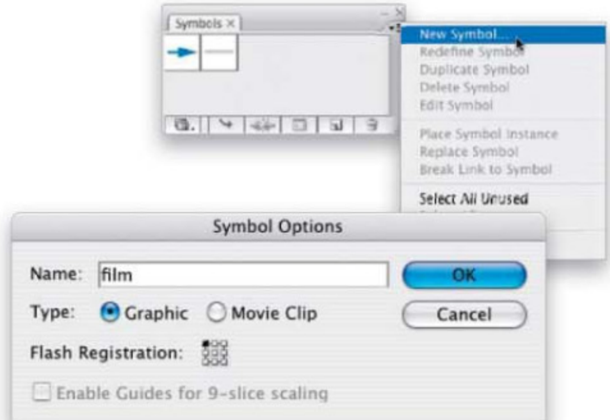
Now let's place the photo that we'll use in the film frame. You can use different images for each frame or you can use the same image. We're using the same image so it looks like a movie clip. Go to File>Place, navigate to the photo you want to use, and click Place. (*Note:* Make sure the Link option is unchecked in the Place dialog. Also, if you've placed a landscape image, go to Object>Transform>Rotate, enter 90° for Angle, and click OK.)



## 6 [CROP THE PHOTO]

Drag the photo over the frame box we created in Step 4, then choose Object>Arrange>Send Backward. Now resize and center the photo so it's just a little bit bigger than the film frame. Select both objects, go to the Object menu, and choose Clipping Mask> Make. This will crop the photo inside the frame.



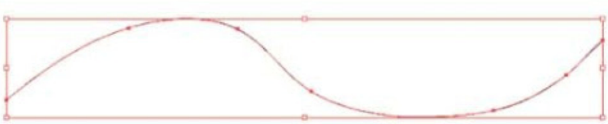



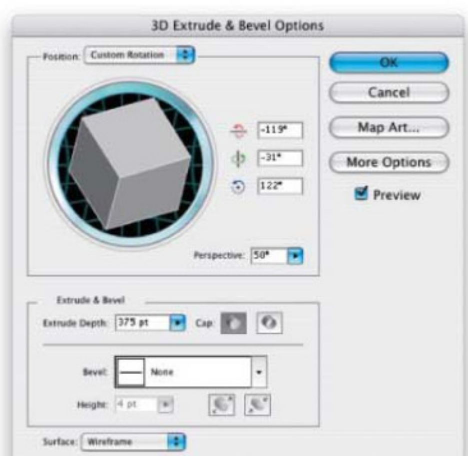

## 7 [REPEAT THE FRAMES]

With the object still selected, choose Effect>Distort & Transform>Transform. In the Move section of the dialog, enter 3.5" for Horizontal and then set the number of copies to 4. Turn on the Preview option to see the result before you commit, tweak the settings if necessary, and then click OK. (*Note:* If you're using multiple photos, go to Object>Expand Appearance, then choose Object>Ungroup. Select the next frame on the filmstrip, open the Links panel [Window>Links], and click the Relink icon. Navigate to your next image in the Place dialog that appears, and click Place. Repeat this step for each image.)

## 8 [MAKE IT A SYMBOL]

We need to convert this object into a symbol so we can map it to our 3D shape. Open the Symbols panel (Window>Symbols), choose the Selection tool, and click-and-drag over the entire filmstrip object to select it. Click the Symbols panel's flyout menu and choose New Symbol. In the Symbol Options dialog that appears, choose Graphic, name the symbol, and click OK.



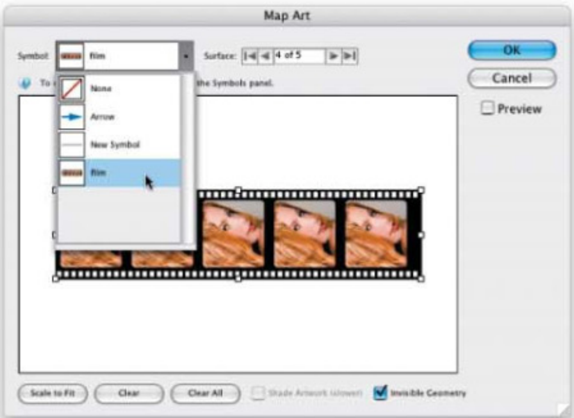


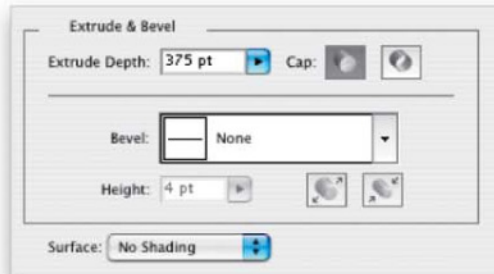

## 9 [DRAW THE LINE]

We're going to create our 3D shape from a stroke. Choose the Pen tool (P) from the Toolbox and draw a smooth, wavy path about the same length as the filmstrip (not too wavy though). Set the Stroke to any color and set the Fill to None.

## 10 [ANOTHER DIMENSION]

With the stroke selected, go under the Effect menu and choose 3D>Extrude & Bevel. Check on the Preview so you can see the result as you work in this dialog. Change the Surface setting at the bottom to Wireframe, enter a Perspective amount of 50°, and set the Extrude Depth to 375 pt. Now you can use the cube to manipulate the angle of the 3D shape or you can enter specific values for each x, y, and z rotation. Don't click OK yet.




## 11 [MAP THE ART]

Click the Map Art button. In the Map Art dialog, toggle through the Surface to find the face of the filmstrip (the selected surface is indicated by red outlines on the artboard). Then click the Symbol menu and choose the film symbol we created in Step 8. When it appears in the window, click the Scale to Fit button and turn on Invisible Geometry. This will render only the mapped art, leaving the 3D shape invisible. Click OK to close the Map Art dialog, but don't close the main 3D Extrude & Bevel dialog yet.

## 12 [FINISH IT OFF]

Back in Step 10 we set the Surface to Wireframe. This was mainly for visibility and speed because this setting doesn't have a render lag when manipulating the 3D object. But now that we've rendered our map art, we need to change this setting to No Shading. This will render our finished art as it was created but now it's mapped to the 3D shape, giving the appearance of a semirealistic strip of film.



[ *Corey Barker is an Education and Curriculum Developer for the National Association of Photoshop Professionals. His expertise in Adobe Photoshop and Adobe Illustrator has earned him numerous awards in illustration, graphic design, and photography.* ]

[THE ART OF TYPE]
JAMES {by} FELICI

# follow the leader

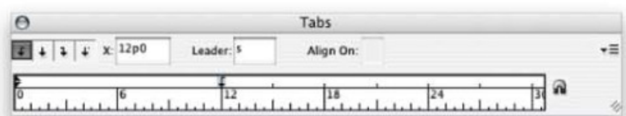


IMAGES: ©ISTOCKPHOTO ILLUSTRATION: TAFFY ORLOWSKI



Typographically speaking, a leader is a sequence of typeset characters that leads from here to there—generally from one side of the page to the other—as in a menu or a table of contents. A leader consisting of a series of periods is so commonplace that you might think this is your only option…and a boring one at that. Far from it; in fact, any leader you can create in InDesign or Illustrator can be decorated with whatever typeset characters you want.

Whenever you set a tab in InDesign or Illustrator, you can choose to fill the void between the preceding text and the tabbed text with a leader. To do this, open the Tabs panel, select one of the tab stops on the ruler, and just type any sequence of up to eight characters in the Leader field. (You can find the Tabs panel either under the Type menu or by pressing Shift-Command-T [PC: Shift-Ctrl-T].) Eight may seem like a lot but among other options, this allows you to alter the spacing between leader characters by adding spaces between them.




[ …any leader you can create in InDesign or Illustrator can be decorated with whatever typeset characters you want. ]

## Leaders can be creative

The possibilities for leader patterns are endless. Remember that everyday characters and symbols can become quite abstract when used in series. The samples shown at the top of the next page start with a simple series of Snell Roundhand lowercase s's, range through oddities from the Wingdings and Symbol fonts, and end with commonplace double-daggers and guillemets (a.k.a. angle quotes) from Times Roman. Tightening tracking to create a continuous ligature can often disguise familiar symbols.

To change the formatting of the tab leader, select it in the document (not the Tabs panel) and then use either the Character panel or the Type menu. You can also use your Glyphs panel (Type>Glyphs) to help you locate characters and symbols you would like to use. Just double-click a character in the Glyphs panel to place it in your document, and then copy and paste it into the Leader field of your Tabs panel.

## Stroke with style

From a decorative leader, it's just a short jump to decorated lines in general. The Stroke panels in InDesign and Illustrator offer a variety of options for setting what in "typographese" are called rules. Dotted, dashed, wavy, multiple (or Scotch) rules, they're all there. And they're all pretty dull. To create rules with more pep, don't use the Stroke

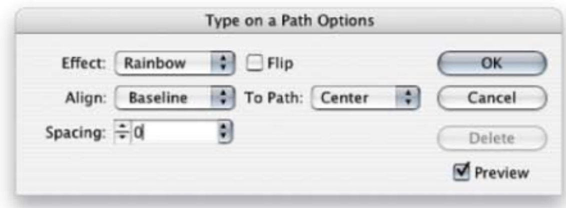


*Repeating or alternating characters can create some snappy and surprising effects.*

panel—use Type on a Path instead and build your rules using characters from your fonts. Or you can even use both the Stroke panel and Type on a Path together.

This is just how our sample menu on the right was made. We set the border of the text frame around the menu with a triple 6-point rule using the Stroke panel. Then, after selecting the frame, a second border treatment was added by setting a parade of characters on it using the Type on a Path tool (which is nested under the regular Type tool in the Toolbox). Just click on the stroke with the Type on a Path tool and either type your characters or use the Glyphs panel to add them.

The characters in question are lighthouses from Adobe's Carta font of map symbols. To get them to sit tidily on the center rule, open the Type on a Path>Options dialog from the Type menu. In the dialog, select Baseline in the Align pop-up menu and Center in the To Path pop-up menu.




You can alter the spacing of such characters using the Tracking controls in the Control panel or Character panel. If you have a hard time getting the first character in the series aligned properly, set a word space before it and kern that first character backward over the space to move it beyond its natural starting point (just place your cursor in between the space and the first character).

Creating the little creeping snail leaders was trickier. Because I had no mollusk fonts on hand, I used Macromedia Fontographer (any font editor would do) to add a piece of EPS clip art to one of my fonts, and voilà, Shift-S became a snail, or in this case, l'escargot.




*Type on a Path and a triple frame stroke create an unusual border in this menu. The marching snail tab leader comes from a font customized using a font editor.*

[ *James Felici is the author of* The Complete Manual of Typography *(Adobe Press), former managing editor of* Publish *magazine, and contributor to* The Seybold Report, Macworld *magazine, PDFZone.com, and Publish.com.* ]

WHO WANTS TO BE A SUPERHERO™ ©2007 NBC UNIVERSAL; ILLUSTRATION BY MATT HALEY



[INDESIGN TUTORIAL]
TERRY {by} WHITE

# the power of opentype

Adobe InDesign was the first major application to take full advantage of OpenType fonts, a superset of the existing TrueType and Adobe PostScript Type 1 font formats. OpenType fonts provide improved cross-platform document portability, rich linguistic support, powerful typographic capabilities, and simplified font-management requirements.




## 1 [which opentype fonts do you have?]

When you installed InDesign or the Creative Suite, you also installed some OpenType fonts; however, how do you know *which* fonts are OpenType? You can check it out in InDesign's Type>Font menu. Since InDesign CS2, it actually shows you a sample of the fonts and better yet, it shows you the type of font that it is before you use it.

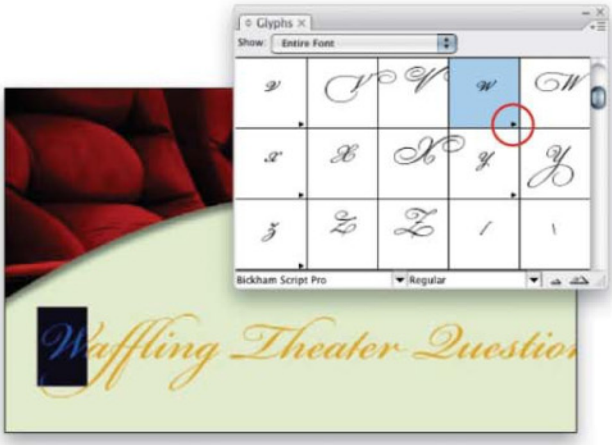
*Note:* If your font list doesn't show type samples (as shown), press Command-K (Ctrl-K) to open the InDesign Preferences and under Type, check the Font Preview Size box, and click OK.




©ISTOCKPHOTO

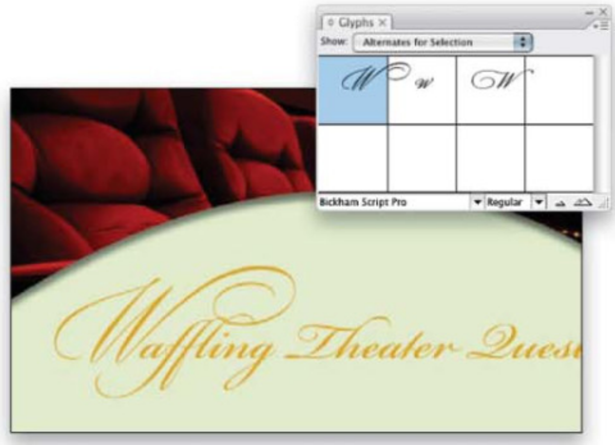
## 2 [create new text frame]

Use the Type tool (T) and create a new text frame in a document. I'm going to use Bickham Script Pro for this first example. Why? Because it's my favorite script font and it has some really nice characters. For this illustration, we'll type "Waffling Theater Questions." It doesn't really matter what we type; however, with this phrase, we'll have some nice characters to work with.




## 3 [Alternate Characters]

Let's play with some alternate characters: First, highlight the letter "W" with the Type tool and go under the Type menu and choose Glyphs. By default, the Glyphs panel will show you the entire font, highlighting the character that you've selected. If you see a little arrow in the lower-right corner of the character in the Glyphs panel, then that means you have additional glyphs available for that character.




## 4 [Switch to the Alternates View]

Although we could use the little flyout of alternate glyphs for each character we highlight, it's much easier to use the Alternates for Selection view. So in the Show pop-up menu, choose Alternates for Selection and you'll see the alternate Ws for this font. Double-click on one of them to test it out. Then, try out alternate glyphs for some of the other characters in your text.



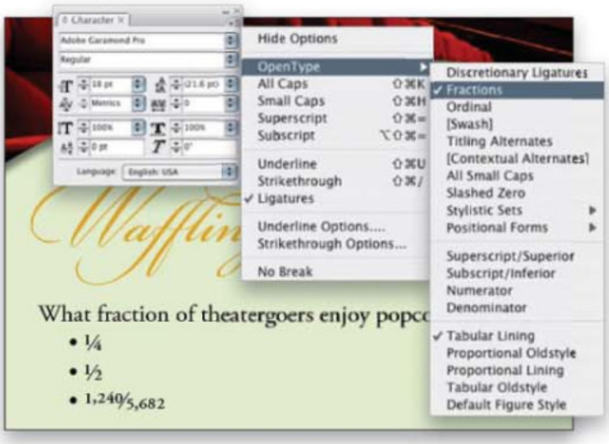

## 5 [Discretionary Ligatures]

Next, let's take a look at Discretionary Ligatures. Highlight the "st" in Questions and switch to Discretionary Ligatures in the Show pop-up menu. You should see some really nice "st" ligatures, so double-click on one to choose it.




## 6 [Real Fractions]

Another OpenType advantage is "real" fractions. Since the dawn of computers, we've always typed one half as 1/2; however, in typography it should look like the 1 is higher than the 2 and above the slash. Typically, this would take some kerning and baseline shifting, or a special fractions font, to get this look. Now with OpenType, you can just turn on those fractions. Create a new text frame with the Type tool and type some fractions manually in Adobe Garamond Pro.




*Beautiful Type made possible with OpenType*

*Beautiful Type made possible with OpenType*

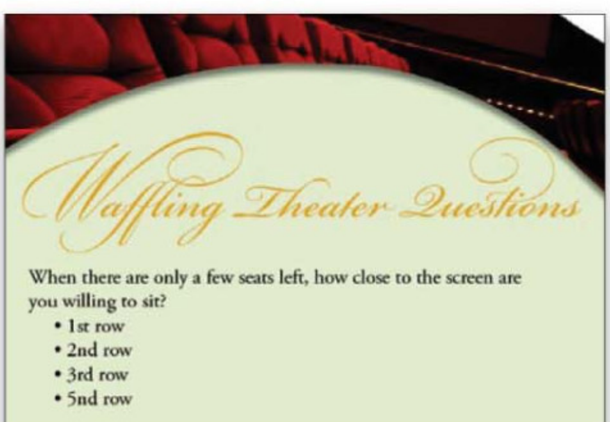
## 7 [use the opentype menu]

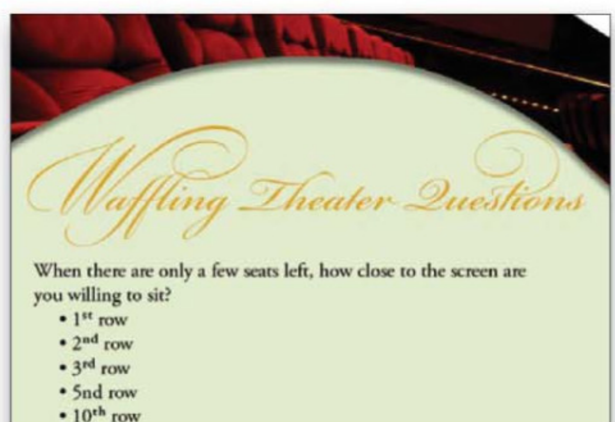
There are a couple of places to pop up the OpenType menu: You can either do it from the Control panel flyout menu or the Character panel flyout menu. Highlight your fraction(s), then once you have the OpenType menu open, choose Fractions. This will turn your numbers and slashes into real fractions without the need for any extra work on your part.

## 8 [use stylistic sets]

Sometimes it's hard to figure out which alternate characters you want to use. No problem, because some fonts have Stylistic Sets. For this example, we'll use Poetica Std to type "Beautiful Type made Possible with OpenType" (top). Highlight the text, bring up the OpenType flyout menu and choose Set 1 from your Stylistic Sets submenu. You'll notice that the capital letters changed to different glyphs (bottom). Choose Undo from the Edit menu and try other sets.

You can also use your Glyphs panel to preview a set before you use it. Just choose the different sets from the Show pop-up menu.




## 9 [what about ordinals?]

Once again, we're all used to settling for ordinary-looking ordinals such as 2nd, 3rd, 4th, etc. In the typography world, we want those ordinals to be superscripted. Don't worry: OpenType has your back! Create a new frame and type some ordinals like the ones shown. (Now I know that "5nd" isn't a legitimate ordinal, but I did that on purpose.)

## 10 [turn on ordinals]

Highlight the ordinals you typed and choose Ordinal from the OpenType flyout menu from the Character panel or Control panel. Notice that only the legitimate ordinals converted and "5nd" didn't. Type some additional ordinals onto the end of this selection and they'll convert on the fly as you type.

Now go out and enjoy the power of OpenType. And keep in mind that you'll also find OpenType support in Adobe Photoshop CS3 and Adobe Illustrator CS3, so the things that you just learned here will also work across the Creative Suite.

[ *In his current role as Director for North America Creative Pro Core Business for Adobe Systems, Inc., Terry White leads a team of creative professional product specialists. He's also the author of* Secrets of Adobe Bridge *and co-author of* InDesign CS/CS2 Killer Tips *and* The iPhone Book. ]

# JAKPRINTS

## make an impression!



## postcards 4/4 ON 12PT CARDSTOCK

250 /// 4 x 6 :: Gloss $65 Uncoated $80
2500 /// 4 x 6 :: Gloss $175 Uncoated $230
5000 /// 8.5 x 5.5 :: Gloss $375 Uncoated $490
20,000 /// 4 x 6 :: Gloss $675 Uncoated $880




## magazines & catalogs

SADDLE-STITCHED
4/4 ON 100# TEXT STOCK
*includes a hard copy proof

500 /// 12pg - 8.5 x 11 :: Gloss $1150 Uncoated $1265
2000 /// 12pg - 8.5 x 11 :: Gloss $1875 Uncoated $2115
500 /// 24pg - 8.5 x 11 :: Gloss $2475 Uncoated $2695
2000 /// 24pg - 8.5 x 11 :: Gloss $3425 Uncoated $3885




## SCREEN PRINTED t-shirts

100 /// 1 Color Print : White $2.75ea Colors $3.75ea
500 /// 1 Color Print : White $2.25ea Colors $3.25ea
1000 /// 1 Color Print : White $2.00ea Colors $3.00ea




## business cards 4/4 ON 12PT CARDSTOCK

100 /// 3.5 x 2 :: Gloss $25 Uncoated $40 Matte "Satin" Laminated $95
500 /// 3.5 x 2 :: Gloss $50 Uncoated $65 Matte "Satin" Laminated $125
1000 /// 3.5 x 2 :: Gloss $75 Uncoated $99 Matte "Satin" Laminated $160
5000 /// 3.5 x 2 :: Gloss $99 Uncoated $130 Matte "Satin" Laminated $245



## embroidered PRODUCTS

POLOS /// 50 qty All Colors $9.50ea
BEANIES /// 50 qty All Colors $6.00ea
MESSENGER BAGS /// 50 qty All Colors $12.00ea
FLEXFIT HATS /// 50 qty All Colors $9.00ea
*prices based on 4 square inches on basic embroidery



## vinyl banners 4/0 + grommets

1-5 qty /// 4' x 2' :: Outdoor Vinyl $65ea Outdoor Vinyl Mesh $73ea
1-5 qty /// 6' x 4' :: Outdoor Vinyl $140ea Outdoor Vinyl Mesh $164ea
1-5 qty /// 6' x 2' :: Outdoor Vinyl $80ea Outdoor Vinyl Mesh $92ea

**custom :: offset**printing /// **screen**printing /// **sticker**printing

CODENAME: LIBERTY ROCKET™ ©2006–2007 RIFT SOFTWARE; ILLUSTRATION BY MATT HALEY



[ACROBAT TUTORIAL]

TAZ {by} TALLY

# getting into form

Acrobat 8 offers easy-to-use tools and utilities for creating forms, including a new assistant that leads you through the process using a series of step-by-step dialogs. Fields that Acrobat can easily recognize are key to creating forms quickly, so you can save lots of time if you pay close attention to how you create the form in InDesign prior to exporting it as a PDF document.



— Improve The Quality of Your Images! —

Taz's Scanner & Digital Camera CALIBRATION AND COLOR CORRECTION KIT

BEFORE CALIBRATION | AFTER CALIBRATION

KIT PROVIDES
- Get better quality images from your SCANNER, DIGITAL CAMERA, MONITOR and PRINTER
- Improve image BRIGHTNESS
- Enhance Image CONTRAST
- More accurate COLOR
- Improved COLOR CONSISTENCY
- Better shadow detail
- More CONSISTENT and PREDICTABLE results
- QUICK & EASY procedures to calibrate your scanner and digital camera.
- SIMPLE & FAST color correction technique
- Kit includes complete manuals for **calibration procedures** for scanners and digital cameras, and **color correction techniques.**

BEFORE Color Correction

AFTER Color Correction

ORDER INFORMATION: only $49^{00} ea

Name: ____

Address: ____

City: ____ State/Province: ____ ZIP: ____

Country: ____ Phone: ____ eMail: ____

Number of KITS ____ ($49 ea) + S&H $5.00ea.(USA) = $____

Payment Method: ❑ Check (Please mail in this completed form with a check made out to Taz Tally),

Mail this completed from to: Taz Tally Seminars 41195 Turkington Circle, Homer, AK 99603

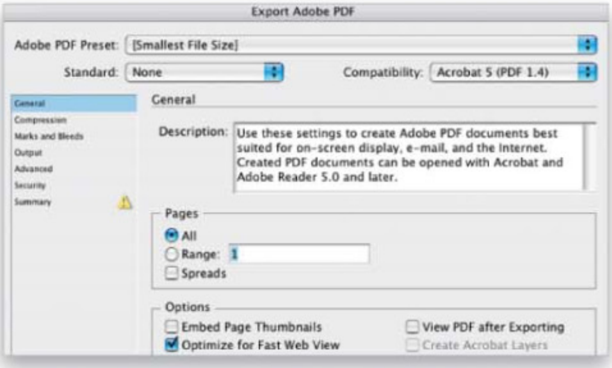
❑ Credit Card: (Please just email me your request and you will be sent a secure PayPal invoice via email)

Email a request for a PayPal invoice to: tallyphd@aol.com, or taztally@alaska.net

TAZ TALLY

## 1 [Design a form in InDesign]

Design your form in InDesign or another page-layout application. (You can create a form in a word-processing application, but you'll likely find it easier to position and edit your form components in a page-layout application such as InDesign.) Use underlined areas to designate your form's text-entry fields, and checkboxes to designate choices to be checked. Acrobat easily recognizes underlined areas and checkbox icons so it can automatically create text-entry fields and checkable icons. Be sure to leave adequate room horizontally and vertically to accommodate the length and size of the text you want used in your form.




## 2 [create your pdf form template document]

Export your page-layout document (File>Export) and choose Adobe PDF in the Format field. In the Export Adobe PDF dialog, choose [Smallest File Size] as the Adobe PDF Preset to make your form easy to send across the Internet. This preset is also a good choice if your forms have no graphics. Check Optimize for Fast Web View for multipage forms and click Export.

*Tip:* Keep any graphics in your form simple so you can compress them without fear of losing too much quality.




## 3 [open pdf: start the form creation process]

Make a copy of your PDF and open the copy in Acrobat. Choose Forms>Create New Form from the Tasks Toolbar at the top of the document to begin the form-creation process. In the dialog that appears, select Start with a PDF Document. (Forms can also be created using PDF forms templates, spreadsheets, and even scanned documents.) Click Continue and a "Creating and Distributing Forms" message appears. Click Continue to proceed with the forms-creation process.

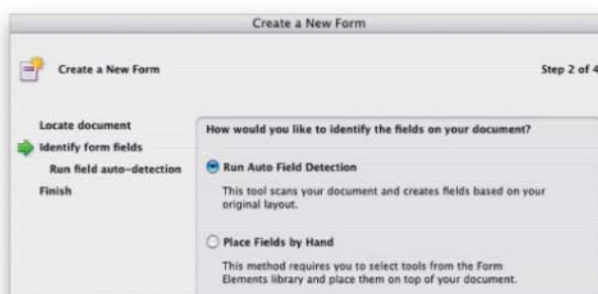
*Note:* You can manually create all of your form fields, but the New Form Assistant can speed up the process considerably.




## 4 [first step of the new form assistant]

The next dialog to appear is Step 1 of a four-step process that will identify and place form fields in your document. Click the Use the Current Document button to choose the currently open PDF file. (The other choice, Import a File from File System, allows you to Browse to find and select another PDF file to use for your form.) Click the Next button to move to the next step in the form-creation process.

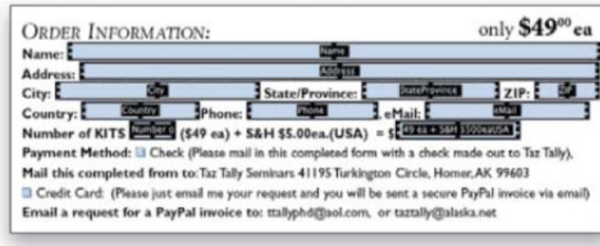
*Note:* Prior to starting this New Form Assistant, you can choose Forms>Run Form Field Recognition to test Acrobat's form field-recognition process.




## 5 [activate auto field detection]

In the Step 2 dialog, choose Run Auto Field Detection, which allows Acrobat to automatically recognize the form fields you've created. (As an alternative, you can select Place Fields by Hand if you want to…yep…manually create the fields.) With some practice, you'll learn to create form fields in your page-layout program that lend themselves to easy sequential auto-form field creation in Acrobat. Organizing your form fields sequentially from upper left to lower right in your page-layout document is key here. Click Next to proceed.



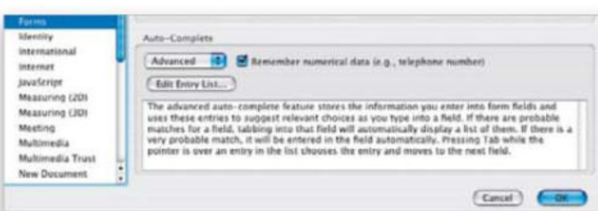

## 6 [FINISH AUTO DETECTION AND FORM FIELD CREATION]

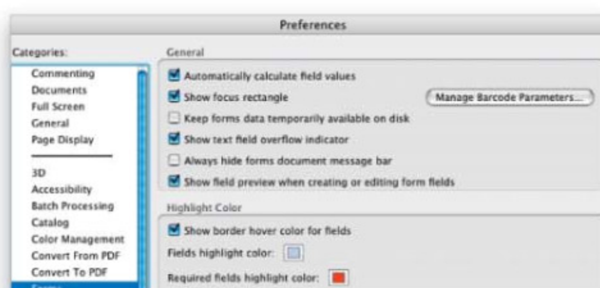
Step 3 of the New Form Assistant requires only that you wait until the process is complete. When the Auto-Detection finishes, the dialog will indicate how many "field candidates" it detected and created (14 in our example).

Click Next to move to the final dialog, which simply congratulates you on finishing the process and tells you that you're ready to begin editing your form. Click Done to exit the New Form Assistant.

## 7 [VIEW AND EVALUATE AUTO-CREATED FORM FIELDS]

Zoom in on the area of your document containing the first (top) form fields. Notice the type of form fields that have been created and how they're labeled. In our form, the first eight fields are text-entry fields (as they should be) that have been labeled using the names placed in the page-layout design; i.e., Name, Address, City, etc., down through the eMail field. As you can see, this form is set up to make good use of the auto-detection and form field-creation capabilities of Acrobat 8.






## 8 [CONFIGURE YOUR AUTO FORM FILL]

Let's stop for a minute to configure the auto-fill features: Choose Acrobat (PC: Edit)>Preferences then click on Forms in the list on the left-hand side of the dialog. In the Auto-Complete section at the bottom of the Forms dialog, select either Basic or Advanced to determine the specifics of how the auto-fill will function. Basic will offer likely alternatives while Advanced will auto-select the most likely field entry choice. Check Remember numerical data if you want Acrobat to remember numeric as well as alpha data. To edit the content of the auto-fill data list click the Edit Entry List button.

## 9 [CONFIGURE YOUR FORMS PREFERENCES]

While you have the Forms Preferences dialog open, this is a good time to go ahead and configure the general settings that control how the form fields appear. At the very least, you'll want to configure the Highlight Color area to assign a color to highlight the fields (here light blue). Click OK to close the dialog. As you begin to control more advanced features, such as required and calculation fields, you'll return later to this dialog to fine-tune your Forms preferences.

*continued on p. 80*









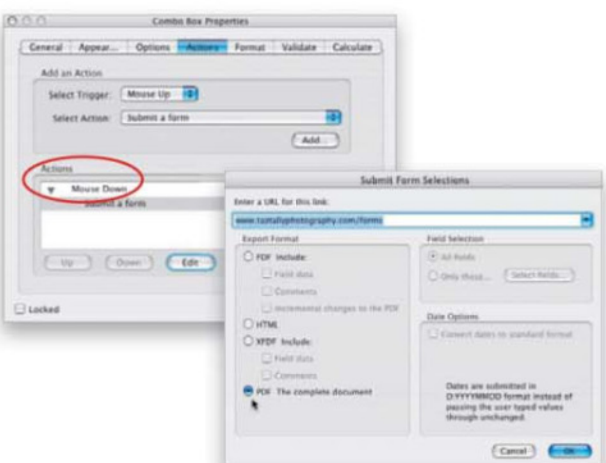

## 10 [check field data entry sequence]

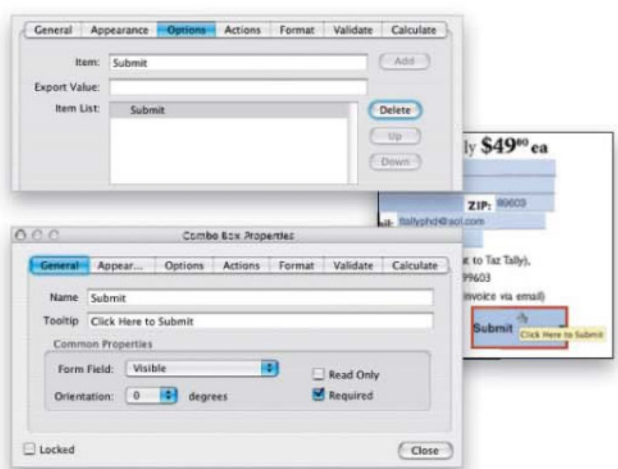
Click on either the Select or Hand tool from the Toolbar. This will change the look of the form fields: They'll no longer be outlined and labeled.

To begin the form field sequence check, simply click on the first (Name) field. After a brief pause, a blinking cursor will appear on the left side of this field. Now type in a name, then tab through, sequentially filling in the various text fields. At the end of the sequence, check one of the payment checkboxes.

## 11 [add a submit button]

To finish the setup of your basic form, add a button that will be used to submit the completed form's data. If the Forms tool panel isn't already open, choose Tools>Forms>Show Forms Tools, then click on the Combo Box tool. Now drag your mouse across a rectangular area at the bottom of the form to set the dimensions and location of the Submit button. A red outlined Combo Box will appear (shown bottom right) as well as the Combo Box Properties dialog.



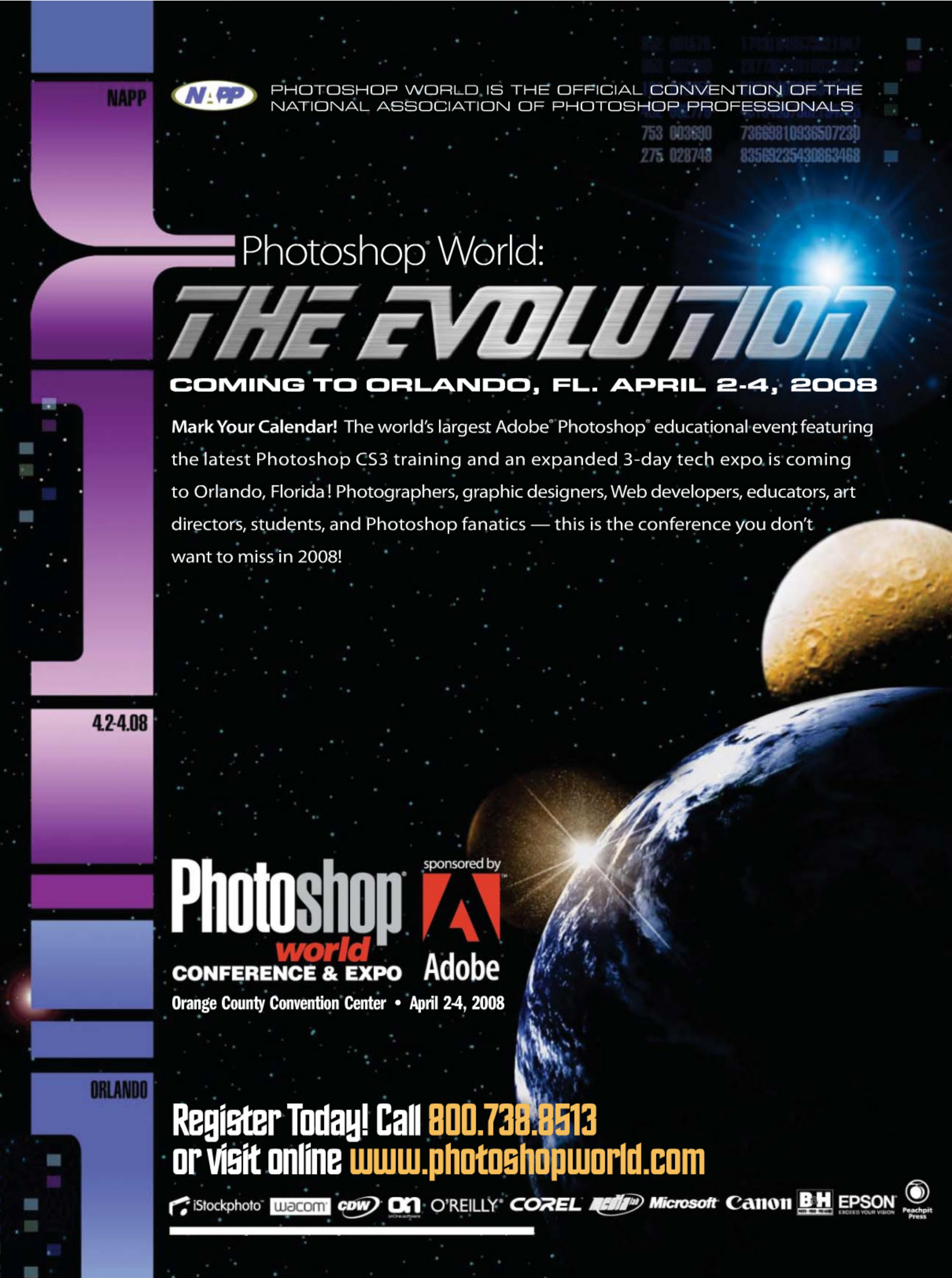

## 12 [configure the submit button]

To set up your Combo Box Properties dialog, click on the Actions tab, choose Mouse Down from the Select Trigger menu, choose Submit a Form from the Select Action menu, then click the Add button to open the Submit Form Selections dialog. Type in the URL of the website where you want the forms data sent, then select the data format in which you'd like the forms data submitted—for this example, choose PDF the Complete Document—and click OK. Notice that Mouse Down>Submit a Form is added to the Actions area. (Don't close the Combo Box Properties dialog yet.)

## 13 [add a name and mouse rollover tool tip]

Now, we'll name our submit box and add a mouse rollover tip. Click on the Options tab and in the Item field, type "Submit." Click the Add button, which adds the word "Submit" to the Item List. Click on the General tab and in the Name field, type "Submit," then type "Click Here to Submit" for the Tooltip. Click the Required checkbox, which places a red border around your button, and click Close. Select the Hand tool and roll your mouse over the Submit button to view your handiwork.

[ *Taz Tally is the author of* Acrobat and PDF Solutions *from Wiley Press, as well as numerous other digital imaging books on Photoshop, scanning, digital photography, and prepress. Visit Taz's websites www.taztallyphotography.com and www.tazseminars.com.* ]


NAPP
PHOTOSHOP WORLD IS THE OFFICIAL CONVENTION OF THE
NATIONAL ASSOCIATION OF PHOTOSHOP PROFESSIONALS
Photoshop World:
THE EVOLUTION
COMING TO ORLANDO, FL. APRIL 2-4, 2008
Mark Your Calendar! The world's largest Adobe® Photoshop® educational event featuring the latest Photoshop CS3 training and an expanded 3-day tech expo is coming to Orlando, Florida! Photographers, graphic designers, Web developers, educators, art directors, students, and Photoshop fanatics — this is the conference you don't want to miss in 2008!
4.2-4.08
Photoshop world
CONFERENCE & EXPO
sponsored by
Adobe
Orange County Convention Center • April 2-4, 2008
ORLANDO
Register Today! Call 800.738.8513
or visit online www.photoshopworld.com
iStockphoto wacom CDW O'REILLY COREL Microsoft Canon B&H EPSON Peachpit Press

# CONFERENCE TRACKS AT-A-GLANCE

The overall class schedule allows you to customize your curriculum by attending any session, in any track, and move between them as you see fit.

**ADOBE® WEB TOOLS** — Learn how Photoshop®, Flash®, and Dreamweaver® come together to make compelling websites.

**CREATIVITY** — This three-day track – featuring Dave Cross, Fay Sirkis, and Bert Monroy – will inspire your creativity and imagination.

**PRODUCTIVITY** — Work faster and smarter with tips and tricks from such instructors as Taz Tally, Dan Margulis, and Jeff Schewe.

**DIGITAL PHOTO LIVE STUDIO** — These six class sessions – featuring Helene Glassman, Jim DiVitale and Frank Cricchio – will teach you the same lighting, posing, and studio techniques the pros use.

**ADOBE® CREATIVE SUITE** — Find out how applications like InDesign®, Bridge®, and Camera Raw can take your work to new levels.

**PHOTOSHOP® TECHNIQUES** — This learning track – featuring Scott Kelby, Deke McClelland, and Ben Willmore – will show you how to boost your Photoshop skills, productivity, and creativity.

**PHOTOSHOP® & DESIGN** — Learn the eye-catching graphic design tricks and techniques that you see in top magazines and advertisements.

**LIGHTROOM®** — Get better pictures and a faster workflow with classes by Matt Kloskowski, Tim Grey, Andrew Rodney, and more.

**MOTION GRAPHICS** — Dive into the amazing world of motion graphics with six class sessions by Rich Harrington and Rod Harland.

**PHOTOSHOP® & DIGITAL PHOTOGRAPHY** — Discover how special digital photography tricks and Photoshop techniques can help you create sharper, more colorful, more vibrant images than ever before.

**PRO PHOTOGRAPHY** — Photographers such as David Ziser, Moose Peterson, and Eddie Tapp reveal their "tricks-of-the-trade" in this six-session track.

**PHOTOSHOP® & PHOTOGRAPHY** — Choose from five sessions that delve into advanced techniques in Photoshop – including automation, retouching, and lighting – as well as special topics in photography.

**PRINT/PRE-PRESS** — Join Dan Margulis as he shares tips for making the entire print/pre-press process easier than you ever imagined.

**DIGITAL PHOTOGRAPHY** — Learn artistic techniques specifically for digital photographers in these two class sessions by Vincent Versace.

**ARTISTIC PHOTOSHOP®** — Open your mind and discover how simple Photoshop techniques can transform ordinary images into a works of art.

## For a complete class schedule go to www.photoshopworld.com

# CONFERENCE HIGHLIGHTS

**Pre-Con Workshops:** *Tuesday, April 1*
Take part in any of 12 elective workshops held prior to the conference. Separate registry and fee required; a full listing of pre-con classes is available at www.photoshopworld.com/workshops.html.

**Opening Keynote:** *Wednesday, April 2*
Entertaining and full of surprises, the opening keynote is not to be missed! Past keynotes have introduced Lightroom® and Photoshop Extended®… what revelations await you this year?

**Tech Expo:** *Wednesday, April 2; Thursday, April 3 & Friday, April 4*
For three days, check out the newest plug-ins, digital cameras, scanners, printers, imaging software, hardware, storage devices, and more from some of the biggest names in the industry.

**Portfolio Reviews:** *Wednesday, April 2*
Get invaluable feedback from Photoshop® World instructors at this once-in-a-lifetime opportunity. Availability is on a first-come, first-served basis during the first day of the Tech Expo.

**Photoshop World After-Hours Party:** *Wednesday, April 2*
Don't miss your chance to mix with fellow attendees and instructors at B.B. King's Blues Club – Pointe Orlando for a night of food, fun, and music. Tickets are limited, $49 per-person.

**Art of Digital Photography:** *Thursday, April 3*
Gain inspiration from eight of the most elite artists of today. These outstanding photographers will reveal how and why they create their inspiring images at this interactive panel discussion.

**Midnight Madness:** *Thursday, April 3*
That's right…time to kick back and cut loose. Join conference attendees, instructors, and the NAPP staff for a night of games, giveaways and goofing-off!

## Register Today and Save $100

**Register by February 29, 2008**

Photoshop® World

# THE EVOLUTION

## PRO PASS

**Upgrade to a Pro Pass and get a hold of the coolest Photoshop World gear as soon as you walk in the door. A $100 Pro Pass gets you:**

- **Photoshop World Party Ticket:** This special ticket guarantees your place at THE after-hours event of the conference. A $49 value!
- **Official Conference Attaché:** Stay organized and on-the-go with this multi-compartment canvas briefcase.
- **Badge Holder:** This billfold-style carryall stores your money, keys, and business cards while displaying your admission pass.
- **Official Photoshop World Attire:** Get your limited edition themed t-shirt and ball cap when you pick-up your Pro Pass attaché.
- **Exclusive Photoshop World Water Bottle:** Keep hydrated with a convenient spill-proof souvenir water bottle.
- **Notebook & Pen Combo:** Take notes and keep track of new contacts with your pad and pen combo.
- **Extra Photoshop World Workbook:** On the last day of the conference, you'll be able to pick up a second conference workbook.



**Reserve your Pro Pass today. . . only 250 available!**

## OFFICIAL HOST HOTELS

We have arranged special room rates for attendees at our two official host hotels – the Peabody Hotel and the Rosen Plaza Hotel. Please identify yourself as a Photoshop World attendee when reserving your room.



### THE PEABODY ORLANDO HOTEL

9801 International Drive
Orlando, Florida 32819
(800) 732-2639
**www.peabodyorlando.com**

Located next door to the Orange County Convention Center's south entrance, the Peabody Orlando Hotel offers Photoshop World attendees an atmosphere of relaxed elegance, luxury, and hospitality.



### THE ROSEN PLAZA HOTEL

9700 International Drive
Orlando, Florida 32819
(800) 627-8258
**www.rosenplaza.com**

Located adjacent to the Convention Center and only minutes from Orlando attractions, the Rosen Plaza offers attendees resort-style luxury and beautiful accomodations.

For a full listing of hotel amenities, room rates, rules, regulations, and cut-off dates, visit www.photoshopworld.com/map.html. All room rates listed are quotes exclusive of appropriate state and local taxes.

## PRICING

### Register by February 29, 2008 and Save $100

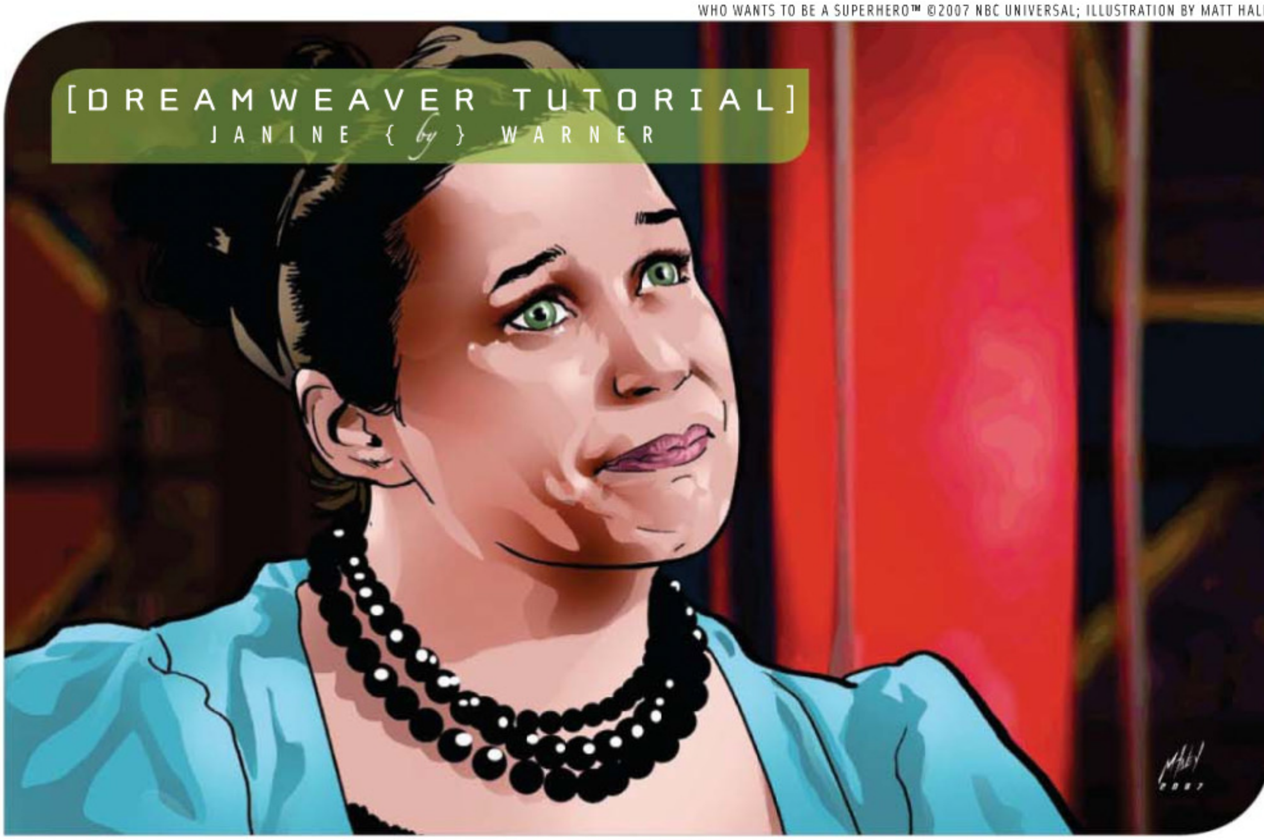
**NON-NAPP MEMBER** $599*
*Includes a full-year NAPP membership
After February 29, 2008 $699*

**NAPP MEMBER** $499
After February 29, 2008 $599

Photoshop world CONFERENCE & EXPO — sponsored by Adobe

**To Register Call 800.738.8513**
**or Visit www.photoshopworld.com**

WHO WANTS TO BE A SUPERHERO™ ©2007 NBC UNIVERSAL; ILLUSTRATION BY MATT HALEY




# give your site a little flash with cs3

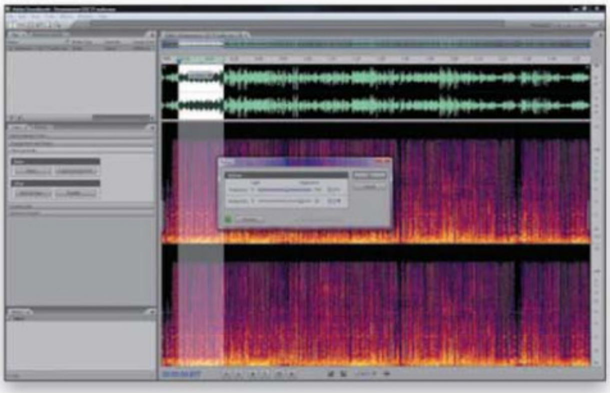
The day that everyone has long predicted has arrived: Video is no longer a novelty online and Flash video has become the darling of the Web. In this column, you'll get a quick look at how the well-integrated programs in Adobe CS3 Production Premium make it easy to get your video ready for the Web. And, once your video is ready, just follow the step-by-step instructions to add the file to a webpage with Dreamweaver.



TOTAL TRAINING

## 1 [EDIT YOUR VIDEO IN PREMIERE PRO]

Adobe Premiere Pro CS3 is a professional video-editing tool capable of handling a wide range of video formats. Create a new project, load your video, and you'll find all the features you need to edit, enhance, cut, and create transitions for your video.



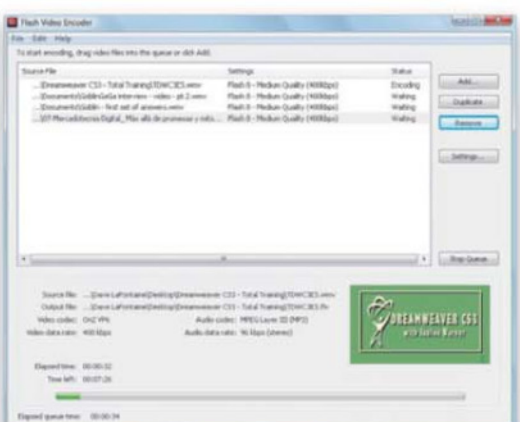


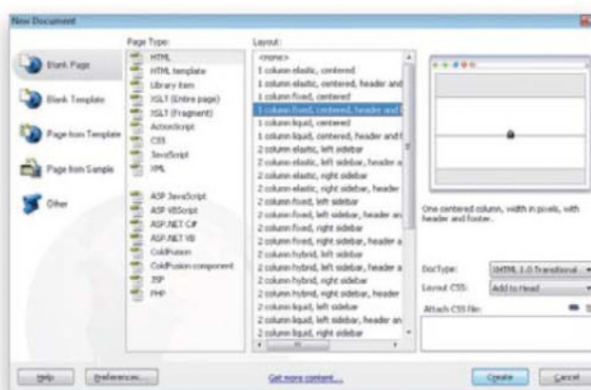
## 2 [CLEAN UP THE AUDIO IN SOUNDBOOTH]

If you want to improve the sound quality of your video and add audio tracks or other sound effects, open your video file in Soundbooth and you can adjust sound levels, clean up noise, and choose from a wide range of filters to enhance and alter sound quality. The compression you do to video before you put it on the Web can have a negative effect on sound quality, so it's a good idea to start with a video file that sounds as good as possible. *[For more on using Soundbooth, see page 32.—Ed.]*

## 3 [AFTER EFFECTS]

And if you want to really dress up your video, add special effects, or apply any of a wide range of filters to your video, your next step is to open your video in After Effects. The learning curve on After Effects is steep, but you can use this program to make dramatic changes to video and create amazing special effects. Hollywood's got nothing on you, kid.



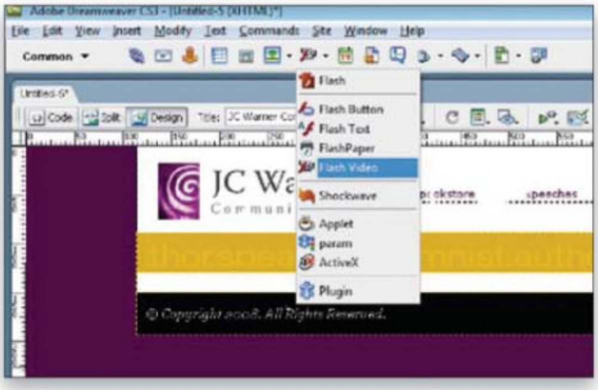


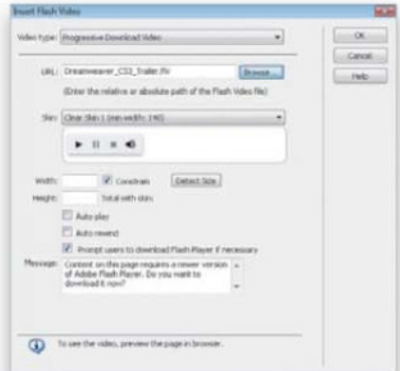
## 4 [FLASH VIDEO ENCODER]

Finally, you need to optimize your video and convert it to the Flash format, and the best way to do that is with the Flash Video Encoder. You'll find many settings as you go through the conversion process, but the basic principal is similar to optimizing an image: You want the lowest settings for the fastest download speed, but you have to balance those against the impact on quality. (You can find more detailed instructions for using the Flash Video Encoder in my latest Web tutorial at www.layersmagazine.com. Just navigate to either the Tutorials section or Flash section.)

## 5 [LAUNCH DREAMWEAVER]

Once your video is in Flash format, launch Dreamweaver and create a new page or open an existing one. Format the page as you would any other page and make sure to save it before you add your video.



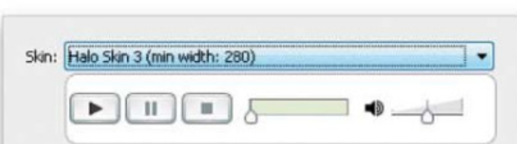



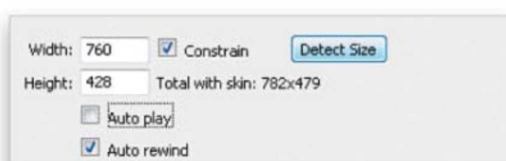
## 6 [INSERT FLASH VIDEO]

Click to insert the cursor where you want the Flash video file to appear, then select Common from the Insert bar if it isn't already selected. Choose Flash Video from the Media drop-down list in the middle of the Common Insert bar. You can also choose Insert>Media>Flash Video.

## 7 [SELECT VIDEO TYPE]

In the Insert Flash Video dialog, specify Progressive Download Video or Streaming Video. (*Note:* You must have special software on your server for streaming video. Check with your Internet hosting service or system administrator to find out whether your Web server supports streaming Flash files. If not, choose progressive.) Click the Browse button and select the Flash file. If the file isn't in your site root folder, Dreamweaver will offer to copy it there for you. This is important because the Flash file must be uploaded to your Web server when you upload the page that displays the file.



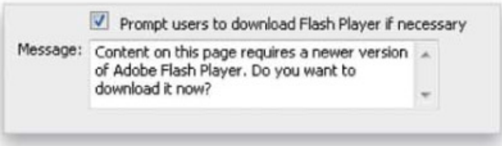



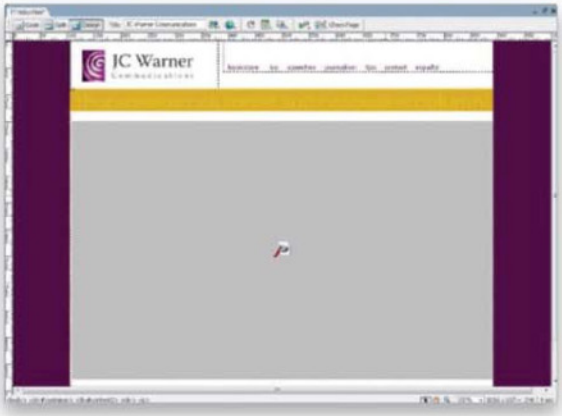

## 8 [CHOOSE A FLASH VIDEO SKIN]

Choose a Skin from the drop-down list. (Dreamweaver calls the controls for a Flash file a skin.) As you can see in this figure, a preview of the selected skin is displayed in the dialog when a skin is selected. You can choose from the nine skins that come with Dreamweaver and you can add new skins created in Adobe Flash.

## 9 [CONFIGURE SKIN OPTIONS]

Click the Detect Size button and Dreamweaver will automatically insert the height and width of the Flash file in the HTML code. If you want the Flash video to play as soon as the page is loaded, click to select the Auto Play checkbox. To automatically rewind the video after it has played, select the Auto Rewind checkbox.



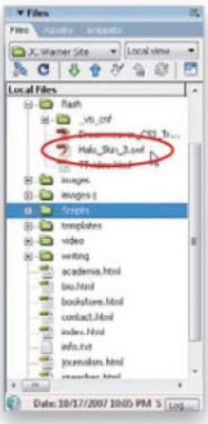




## 10 [ADD PROMPT; CUSTOMIZE MESSAGE]

The Prompt Users to Download Player If Necessary option creates a message that's displayed on your page if visitors to your site don't have the Flash player installed. You can edit the message in the Message field if you want to change the words. For example, you might use something like, "Join the modern world—get the latest Flash player already!"

## 11 [ADJUST IN THE PROPERTY INSPECTOR]

Click OK to insert the Flash file and close the dialog. The Flash file is represented in the webpage by a box that's the height and width of the video. Click on the box that represents the video and in the Property inspector at the bottom of the workspace, you can make further adjustments to the settings, such as choosing a different skin for the player.





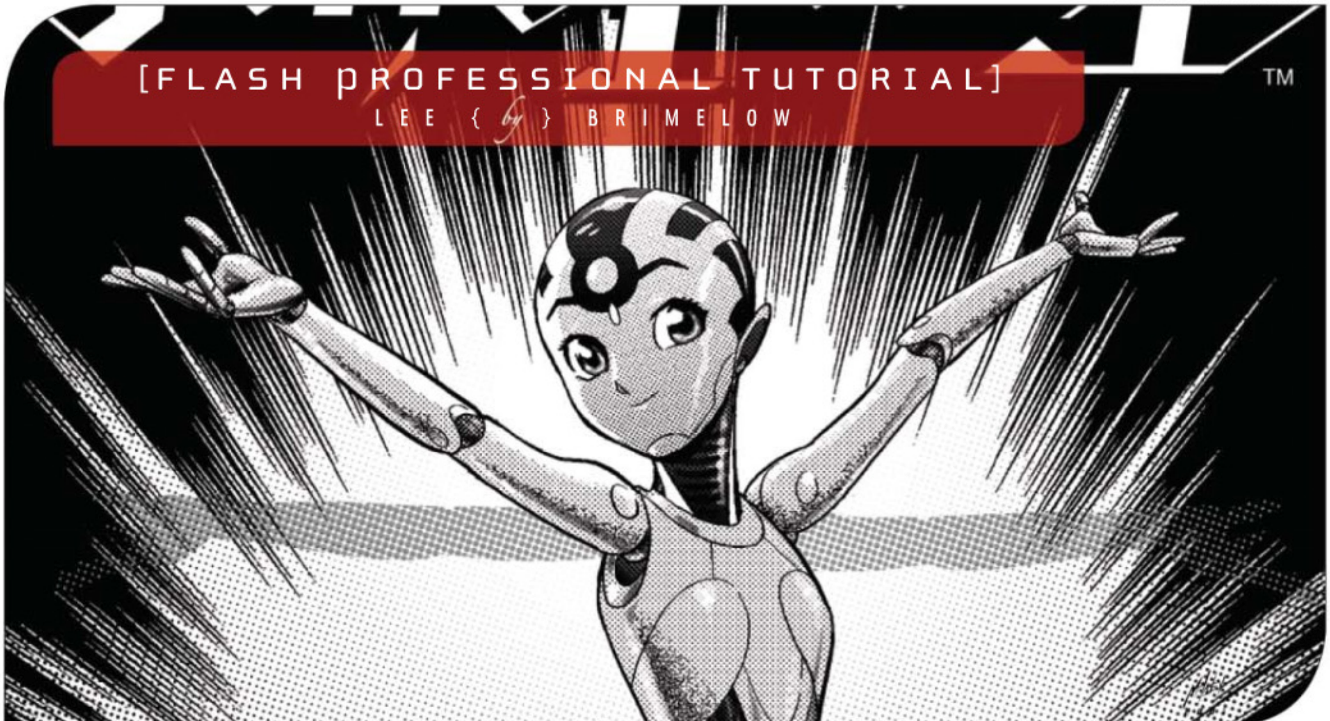

## 12 [SCRIPTS FOR OPTIMIZATION]

When you insert a Flash video file with a skin, Dreamweaver creates a Flash file with the SWF extension and saves it in your root site folder. This Flash file contains the player controls. Here you can see the file called Halo_Skin_3.swf, which contains the skin. Similarly, when you save the page, Dreamweaver automatically creates a special script, saved in the Scripts folder, which helps the file play better in some Web browsers. For the video to display properly, both the Scripts folder and the SWF file with the player must be uploaded to your website when you publish the page.

## 13 [PREVIEW IN BROWSER]

To view the Flash video, you need to preview the page in a Web browser. You can do that by clicking on the Preview in Browser button at the top of the workspace, or by choosing File>Preview in Browser. You must have the Flash Player installed on your computer to view the Flash video. (*Note:* For some of the Flash skins, the play, pause, and other controls only become visible when you roll your cursor over the bottom of the video.) To learn more about Flash video parameters and other more advanced settings, visit www.adobe.com and search for Flash video.

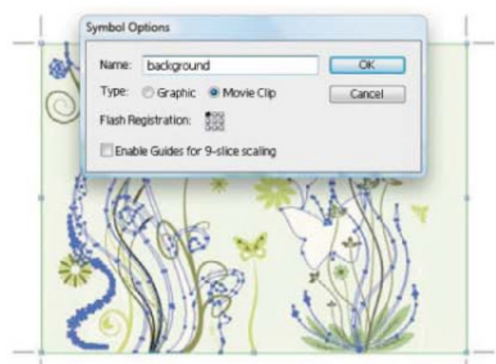
[ *Janine Warner has authored a dozen books about the Internet, including* Dreamweaver CS3 for Dummies. *She's also the host of the award-winning video* Total Training for Dreamweaver 8 and CS3. *A popular speaker, she has been teaching Web design since 1995 (www.JCWarner.com).* ]




# moving illustrator art

Adobe has greatly improved the integration between Flash CS3 and Illustrator CS3. The workflow between these applications has moved from almost nonexistent to powerful and user-friendly. We'll walk you through a typical project workflow from preparing graphic symbols in Illustrator CS3 to importing and animating those symbols in Flash CS3.


©ISTOCKPHOTO/BRANKA POPOVIC



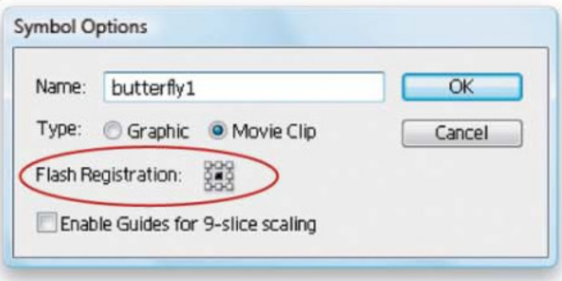

## 1 [OPEN THE ILLUSTRATION]

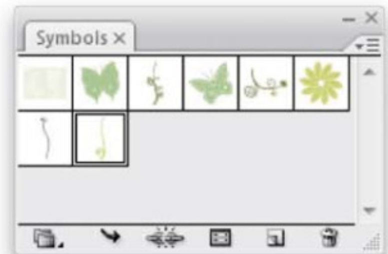
In Illustrator CS3, choose File>Open and navigate to the butterfly-Dream.ai download file. This file has lots of different design elements that we'll turn into symbols to use in Flash CS3. This workflow has been helped tremendously by allowing designers to create Movie Clips directly from within Illustrator. Illustrator artwork will also now render perfectly inside Flash, which it certainly didn't do before CS3. Now let's get started by creating our symbols.

## 2 [CREATE THE BACKGROUND SYMBOL]

With the Selection tool (V), click the green background to select it and all of the white elements, then press the F8 key to make it a symbol. In the Symbol Options dialog, choose Movie Clip and name it "background." Click OK and then open the Symbols panel (Window>Symbols) and you'll see your background symbol in the panel. (You can already see the enhanced Flash integration because you can now create Flash symbols from within Illustrator.)

[If you'd like to download the project file used here to follow along with this tutorial (as well as preview the final effect), visit http://layersmagazine.com/downloads/html. All files are for personal use only.]




## 3 [CREATE A BUTTERFLY SYMBOL]

Next, choose specific design elements on the artboard to turn into symbols. Choose one of the butterflies and once again press F8 to open the Symbol Options dialog. As we'll be scaling this symbol in our animation, we need to set the Flash Registration point to the center, as shown in the graphic. This will make the symbol scale up from the center when we animate it in Flash.

## 4 [CREATE THE REMAINING SYMBOLS]

Now go ahead and create symbols from the other design elements that you plan to use in your animation. You can choose your own set of elements or you can choose the ones that we did (shown here). Make sure that you set the Flash Registration point of the symbol to the center if you plan on scaling it in Flash; otherwise, you can just leave it in the upper-left corner.



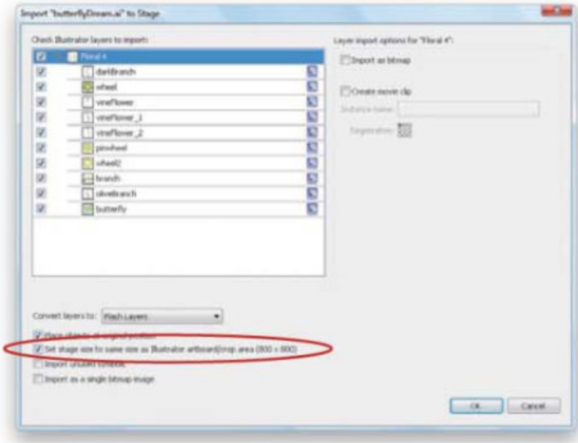



## 5 [ASSEMBLE YOUR MASTERPIECE]

Now that you've created all the symbols, you can select and delete everything that's on the artboard. This will give you a clean slate to begin assembling your final scene. First, drag the background symbol from the Symbols panel onto the artboard and align it on the artboard. Then you can assemble your scene however you like by dragging symbols onto the artboard and positioning them where you want. When you're finished, Save the file and open Flash CS3. Here's our finished scene.

## 6 [CREATE A NEW FLASH FILE]

In the Flash CS3 welcome dialog, under the Create New section, choose Flash File (ActionScript 3.0), which creates a blank Flash document that, when published, will be playable in Flash Player 9 and above. Go ahead and change the Frame Rate of the movie to 30 fps in the Property inspector—this ensures that our animations will be nice and smooth. That's all we need to set up our Flash document. Now we can import our Illustrator file.





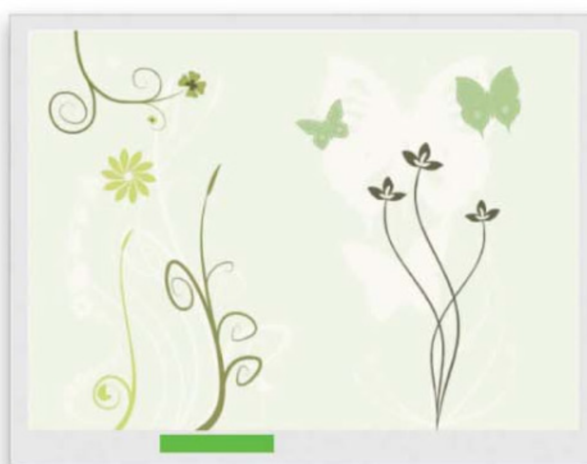

## 7 [IMPORT THE ILLUSTRATOR FILE]

Choose File>Import>Import to Stage to open the Import dialog, then choose your Illustrator file, and click open. This will launch the Illustrator Import dialog, where you can specify all of the different import options that are available. Because we did most of our prep work in Illustrator, we only need to check the second box (circled) to ensure that our Flash movie will have the same dimensions as the Illustrator file. Click OK to import the Illustrator file.

## 8 [DISTRIBUTE SYMBOLS TO LAYERS]

Notice that all of the symbols came into Flash on the same layer. We could have put them on different layers in Illustrator to remedy this, but I prefer this faster approach: Select all of the items on the Stage by pressing Command-A (PC: Ctrl-A). Now Control-click (PC: Right-click) on the items and choose Distribute to Layers. This will take each symbol on the Stage and place it on its own layer in the correct stacking order. You can delete Layer 1, which should now be empty. Also lock the background layer so you don't accidentally select it.



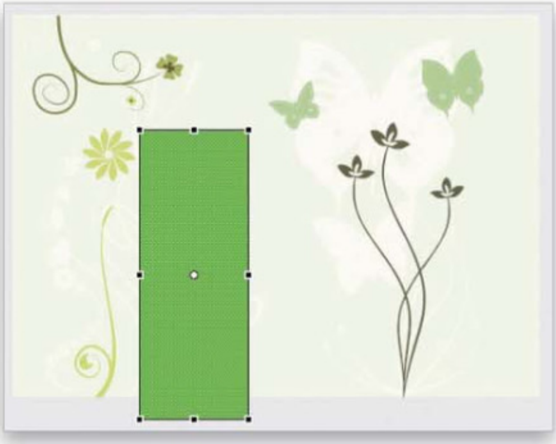


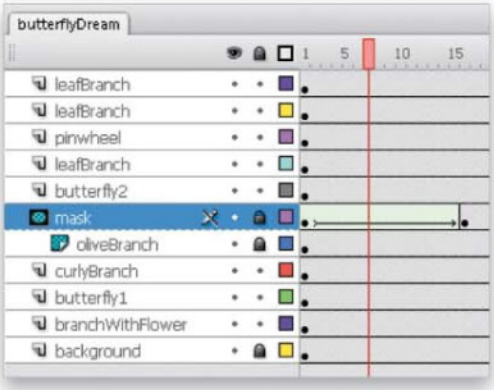
## 9 [SET UP THE TIMELINE]

Next, we need to add some frames to the Timeline to begin animating. Select frame 90 on all layers by clicking-and-dragging down the entire layer stack on frame 90. Press the F5 key to insert new frames on all layers—these new frames equal 3 seconds because we set our movie's frame rate to 30. You can add or remove frames based on how long you want your animation to be.

## 10 [CREATE A MASK LAYER]

Now choose a layer that you want to animate using a mask; for our example, we chose one of the green branches. Click the Insert Layer icon to create a new layer above this layer and rename it "mask." Click on the Rectangle tool (R) in the Toolbox, then choose a Fill color that won't be mistaken as part of the artwork, and draw a rectangle at the bottom of the symbol (as shown). Make sure that this rectangle isn't covering any part of the symbol that you're revealing with the mask.





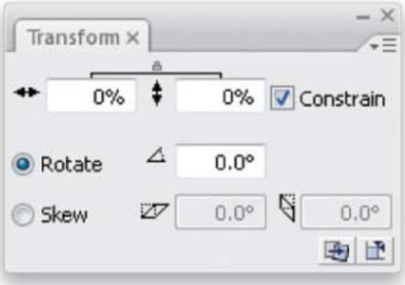

## 11 [SCALE THE MASK SHAPE]

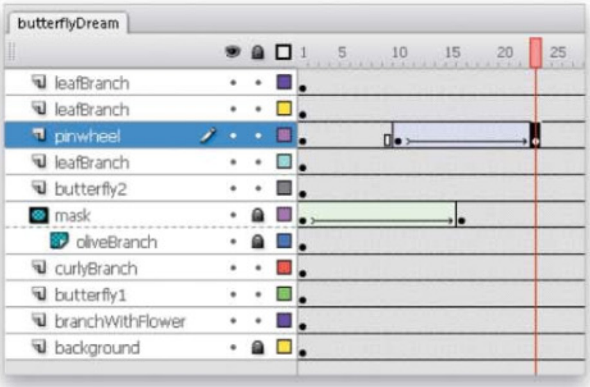
Let's insert a new keyframe on the mask layer at frame 15 by selecting the frame and pressing the F6 key. Now Control-click (PC: Right-click) on the rectangle, choose Free Transform, and scale the rectangle up so that it completely covers the symbol, creating the two endpoints for our mask animation. (*Note:* Simply scaling a rectangle mask over a symbol is a quick-and-dirty way to reveal an item in Flash. Of course, you can create a more complicated mask reveal, but this is fine for our example.)

## 12 [CREATE SHAPE TWEEN]

Now that the endpoints of the mask are set, we can fill the other frames of our animation using a shape tween: Control-click (PC: Right-click) anywhere between the two keyframes and select Create Shape Tween. With the tween selected, set its Ease to 100 in the Property inspector to give it a more realistic movement.

To make this an actual mask layer, Control-click (PC: Right-click) on the layer name and choose Mask. Now if you test the movie (Control>Test Movie) you should see the item reveal itself.




## 13 [SCALE THE PINWHEEL]

Next, we'll look at how to scale up one of the symbols (we're using the pinwheel in our graphic). Select one of the circular symbols on the Stage at frame 1 of the Timeline and open the Transform panel (Window>Transform). Check the Constrain box and then set the scale down to 0. Now insert a new keyframe on the layer at frame 10 and another at frame 20. With frame 20 selected, set the scale back up to 100%.

## 14 [CREATE THE SCALE ANIMATION]

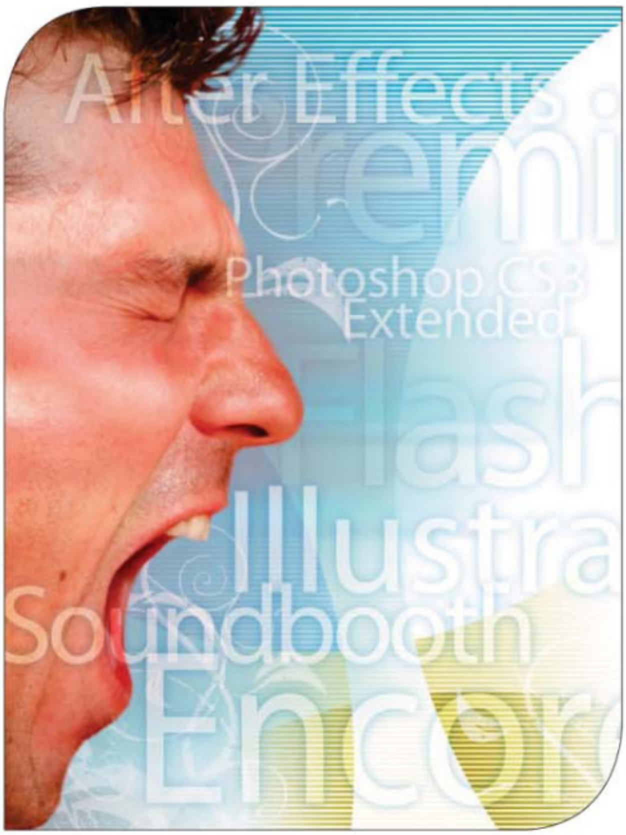
Now Control-click (PC: Right-click) anywhere between frames 10 and 20, choose Create Motion Tween, and then set the Ease to 100 in the Property inspector. Also select CW from the Rotate pop-up menu in the Property inspector to make the symbol rotate once during the animation.

From this point, just continue animating using the techniques shown above. Be creative and be sure to experiment.

[ *Lee Brimelow is a Platform Evangelist with Adobe and is an award-winning interactive designer. Lee runs the free tutorial site at www.gotoandlearn.com and a Flash-related blog at www.theflashblog.com. He is also the author of several titles for Lynda.com dealing with Flash and After Effects.* ]

[DIGITAL VIDEO SOLUTIONS]
ROD { by } HARLAN

# CS3 hates me!




IMAGES: ©ISTOCKPHOTO ILLUSTRATION: FELIX NELSON



**Question:** I can't get any of my Adobe software to update. No matter what I try, nothing ever downloads to my Mac. I think CS3 hates me. Have you ever heard of this?

**Answer:** Believe it or not, this is actually a fairly common problem. The Adobe Updater is a sophisticated piece of software that looks at the software installed on your machine (along with appropriate licenses), queries the updates database, and then downloads the appropriate update for you—for every one of your Adobe applications! There are a number of possibilities at play here, so let's look at some common problems along with their appropriate solutions to find the right fit for you.

*Keep apps in original location:* One kind of trouble occurs when a user installs a program and then moves that program to a different folder later on. Once you install an Adobe app, whether on an internal or external drive, it's best to leave it there indefinitely. If you think this is your problem, just try moving the software back to its original folder location and try the updater again.

*Fix permissions:* On Macs, you may just need to run a simple permissions fix to get your updates flowing through correctly. Just go to Applications/Utilities/Disk Utility, select your hard drive, and then run Repair Disk Permissions. When it's finished, try running the Adobe Updater again and see if this fixes your problem.

*Delete cache:* If repairing your permissions doesn't work, then you may want to try deleting the cache files for your installation of CS3. But be forewarned, you'll need to have your serial number handy before attempting this trick:

1. Launch any application from the suite and deactivate it (under the Help menu). The suite apps will close.
2. Navigate to Library/Application Support/Adobe/Adobe PCD/cache/cache.db (PC: C:\Program Files\Common Files\Adobe\Adobe PCD\cache\cache.db).
3. Drag the file cache.db to your desktop or Trash.
4. Launch any of the applications in CS3 again and enter your serial number when prompted.
5. Activate the software.
6. Check for available updates.

[ No matter what I try, nothing ever downloads to my Mac. ]

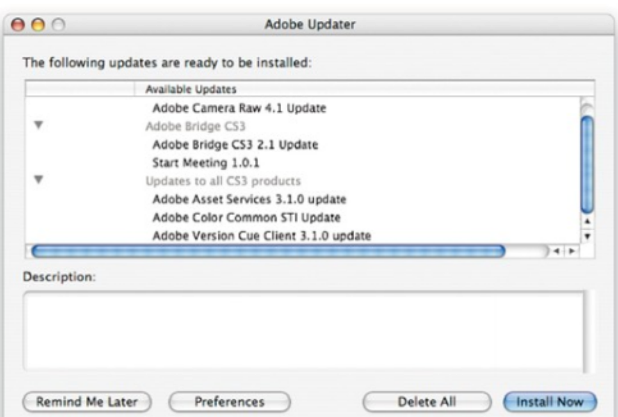
*Throw away Updater folders:* If that doesn't work, you can try throwing away the Updater and Updater5 folders. On Macs, you'll find them in Library/Application Support/Adobe. You'll also need to delete the same folders in the User library ([Username]/Library/Application Support/Adobe). In Windows, you'll find them in C:\Program Files\Common Files\Adobe and in C:\Documents and Settings\[Username]\Application Data\Adobe.

*Delete All:* Another problem occurs when the Adobe Updater list won't update to include new updates if there's a pending installation waiting. The solution is to hit the Delete All button to get rid of all of the existing pending updates. Then the updater will ping the website and list all of the available updates.

## No updates for you

Unfortunately, I've recently been having the same problem and none of the solutions I've mentioned so far have worked for my specific setup. I have a desktop Mac Pro with the full CS3 Production Premium suite and it gets any and all updates from Adobe without any incidents whatsoever. On the same network, I also have a MacBook Pro (laptop) with a second install of the CS3 Production Premium suite. (In case you weren't aware, Adobe allows for two copies of its software to be installed for just this purpose: one on your desktop and one on your laptop—all with the same serial number.)

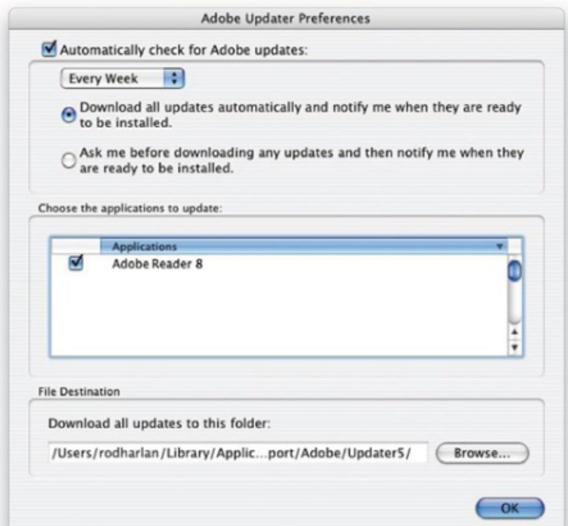
I realized I haven't gotten *any* updates on this machine for any of the CS3 apps. So I wrote to some friends at Adobe and they recommended that I run the Adobe Updater (Mac: Applications/Utilities/Adobe Utilities/Adobe Updater5 [PC: C:\Program Files\Common Files\Adobe\Updater 5]) and choose Delete All and then try updating again. The Adobe Updater window should look something like this:




Only one problem, I can't even get to that screen! When I launch the Adobe Updater it gives me this screen where the only option is to launch the Preferences dialog:




So I launch the Preferences dialog and here's where I realize the core of my problem—the updater doesn't see *any* of my CS3 apps! None of them. To the Updater, it's like they were never installed. The only Adobe application it sees on my entire drive is the Adobe Reader. Take a look:




So the solution is that I need to force the updater to see all of my Adobe CS3 apps, something that I'm currently trying to find a workaround for. I sent my aum.log file (in my [Username]/Library/Application Support/Adobe:Updater5 folder) to the good folks at Adobe to investigate the problem further but unfortunately all they were able to do was confirm the problem.

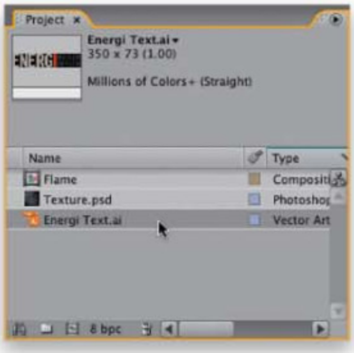
So sadly, it seems the only way to fix this problem, according to Adobe, is to run the Adobe CS3Clean Script at level 4. This special script available for both Windows and Macs will remove *all* existing Adobe apps from your system when you run it at level 4. This includes CS2 versions and earlier. (*Note:* The script actually only shows options for levels 1 and 2, but you can type in 4 to remove all Adobe apps.) It wipes everything out so make sure you backup your Lightroom galleries, Acrobat documents, etc. It basically returns your system to a pre-Adobe state and if you reinstall the CS3 software from this state, you should be back in working order. Yes, this is a huge pain, but it's the only solution I've found so far. The latest versions of the CS3Clean Scripts are located here: www.adobe.com/support/contact/cs3clean.html. Good luck!

[ *Rod Harlan is a video industry veteran and founder of the Digital Video Professionals Association. Through his company DriveDV Inc., Rod works on special projects for Fortune 500 clients such as Adobe and private institutions such as the NAPP. His popular industry blog is packed with tips, tutorials, and industry insight and can be found at DVconfidential.com.* ]




# let there be light

One of the toughest things to achieve in After Effects is a true feeling of space, environment, and temperature. One way to infuse your scene with reality is to add light—and not simply a spotlight with a feathered edge and a few shadows here and there, but a realistic light cast from the very essential form of illumination: fire!






ARTBEATS REELFIRE 1 COLLECTION

## 1 [Import Image File]

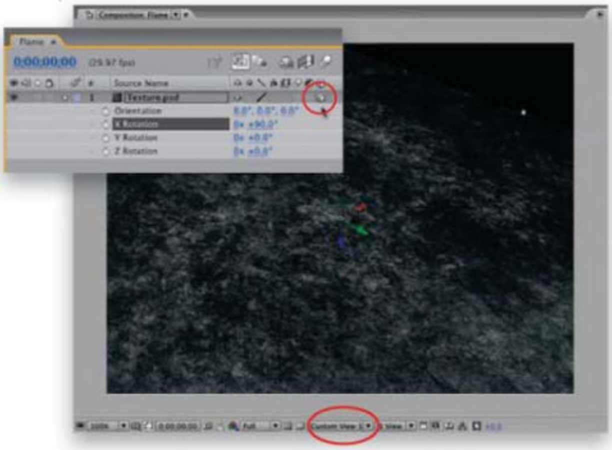
The specs for this project are an NTSC D1 square-pixel composition of 720x450 pixels, 29.97 frames per second, six seconds long, a black background, and named "Flame." The first step is to assemble the elements you want to use. In this case, we're going to use three items: a logo (or icon), a texture for the floor, and a movie clip for the flame. Double-click in the Project panel to bring up the Import dialog, then locate the items you wish to use. For our example, we'll import an 1800x1800-pixel file called "Texture.psd," and a small 350x73-pixel vector logo called "Energi Text.ai."

## 2 [Import Movie File]

Now locate the movie clip of fire or flame you wish to use (this could also be one you've created with a particle system such as the one in Motion). We're bringing in one of Artbeats' wonderful flame clips from their ReelFire 1 collection, "RF108.mov." Now all these items are assembled in the Project panel, we can start to piece the scene together.

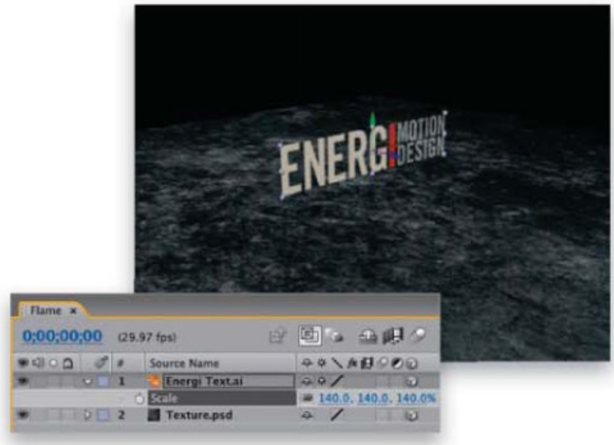


[If you'd like to preview the final effect, visit http://layersmagazine.com/downloads.html. All files are for personal use only.]



## 3 [create 3D floor; rotate]

Select your texture image in the Project panel and drag it into the Timeline at 0 seconds. Click the 3D Layer icon in the Switches panel for this layer, then go to the Active Camera menu at the bottom of the Composition window, and choose Custom View 1. Press R on the keyboard to reveal the layer's Rotation property, then click on the +0.0° value next to X Rotation and change it to +90°, pressing Enter to confirm when done. This rotates the texture to become the floor.




## 4 [add 3D logo; position & scale]

Press C on the keyboard to access the Orbit Camera tool and drag it around in the Composition window to view the scene from a better angle. Press V to return to the Selection tool. Now, drag your logo or icon (ours is Energi Text.ai) image from the Project panel into the Timeline above the image at 0 seconds also. Turn this into a 3D layer, then drag the green y-axis arrow in the Composition window to position the logo above the floor. To scale the logo up or down, press S on the keyboard to reveal the Scale property and adjust it to suit your design.



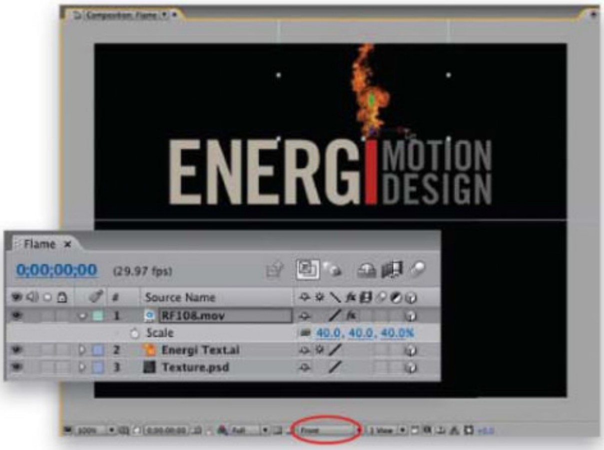
## 5 [add 3D flame; adjust anchor point]

Now drag in the your flame clip at 0 seconds in the Timeline—note how the layer's anchor point is in the center of the rectangle. Select the Pan Behind tool (Y) from the Toolbar and drag the flame's anchor point toward the lower middle of the flame itself. This will make scaling and positioning easier, as this is the point from which the layer will transform. It will also give us a handy reference for the position of our light in a short while.




## 6 [key flame; make 3D layer]

Let's quickly remove the black background of the clip. Press V to return to the Selection tool, then go to Effect>Channel>Shift Channels. In the Effect Controls panel (ECP), choose Red from the Take Alpha From option to use the layer's red channel to create transparency. Now, go to Effect>Channel>Remove Color Matting and the original brightness and color of the flame will be restored. Now, click this layer's 3D switch in the Timeline to turn it into another 3D layer.




## 7 [scale & position flame]

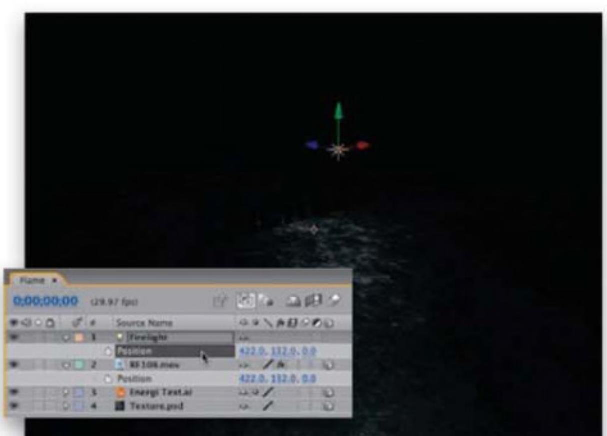
Switch from Custom View 1 to Front, then hit S to reveal the flame's Scale property. Drag to the left on any one of the three 100% numbers and scale the flame down to the size you prefer. Then use the green y- and red x-axis arrows in the Composition window to move the flame into the desired location. In our case, it's going to sit directly on top of the I in ENERGI.




## 8 [add point light; turn on shadows]

Switch back to Custom View 1 now, then go to Layer>New>Light and in the resulting Light Settings dialog, choose Point from the Light Type pop-up menu. This creates a light source that shines in all directions (we called it Firelight). Turn Casts Shadows on, set the Intensity to 120%, Shadow Darkness to 60%, and the Shadow Diffusion to 20%, then click OK. A new light is sitting toward the lower right of our scene and you should be able to see it illuminating a small section of the floor—not a bad start!

---



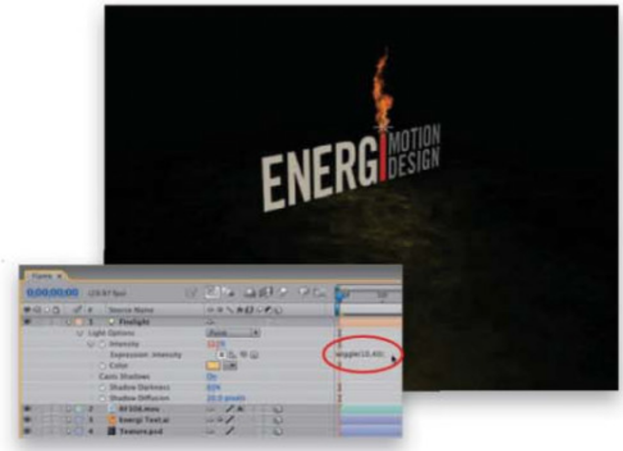
## 9 [position light within flame]

Let's position the light in exactly the same location as the flame, as that's where the light source is to come from—and this is also why we adjusted the anchor point of the flame! Select the flame layer, hit P to reveal its Position value, click on the word Position, and then press Command-C (PC: Ctrl-C) to copy the value. Now, select the Firelight layer, press P, select the word Position, and press Command-V (PC: Ctrl-V) to paste in the copied value. Perfect—except everything's gone dark, and there are no shadows....



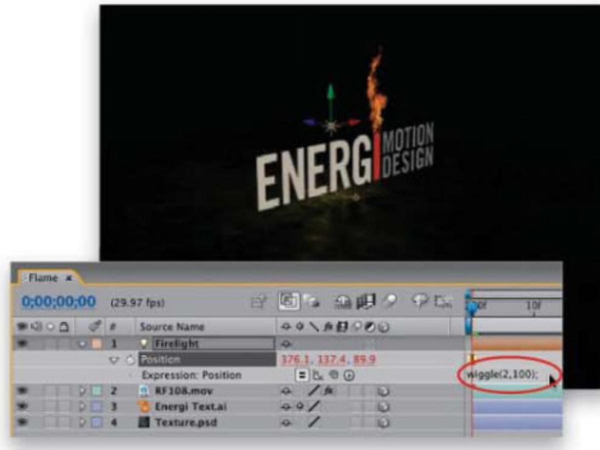

## 10 [adjust 3D material properties]

Adding lights in After Effects only illuminates layers that are a distance from the light source (such as the floor); but this light is in the right position, so let's tell the logo and flame to self-illuminate. Select both the logo and flame layers in the Timeline, then hit AA to reveal their 3D Material properties. Set the Accepts Lights option to Off and you'll see the layers again. Now, select only the logo layer and change Casts Shadows to On.




## 11 [change light color; add intensity]

Now, let's make the light source much more realistic. Double-click the Firelight layer to bring up the Light Settings dialog, click the Color swatch and change it to a light orange. Click OK, then press AA to reveal the Light Options in the Timeline. Hold down Option (PC: Alt) and click on the stopwatch next to Intensity to add an Expression field. Type "wiggle(10,40)" in the field and then press Enter to confirm. If you scrub the Timeline now, you can see the light intensity flickering very nicely on the floor.




## 12 [add position expression]

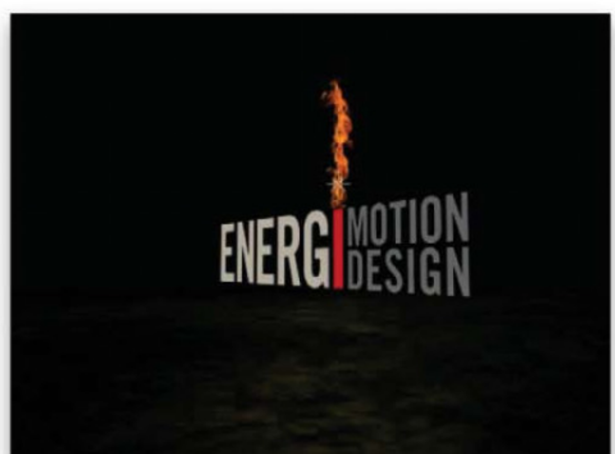
To now reveal the shadows and make them "dance" as the flames jump around, let's use a similar Expression for the Firelight's position. Press P to reveal its Position property, then Option-click (PC: Alt-click) on the stopwatch to add an Expression field. This time, type "wiggle(2,100)" and then press Enter to confirm. If you now press 0 on the keypad to RAM Preview, you'll see the shadows cast from the logo moving very nicely across the floor, and also beautifully diffused as they get further away from the light source.

---




## 13 [add camera; adjust & keyframe]

Now we can create a simple camera move around the logo to really get a sense of space. At 0 seconds, go to Layer>New>Camera, then choose 28mm from the Preset pop-up menu in the Camera Settings dialog. Click OK, then in the Composition window, switch back to Active Camera. Press C and drag the Orbit Camera tool around to set your starting view, then press P and click the stopwatch to add a Position keyframe for the camera at 0 seconds.

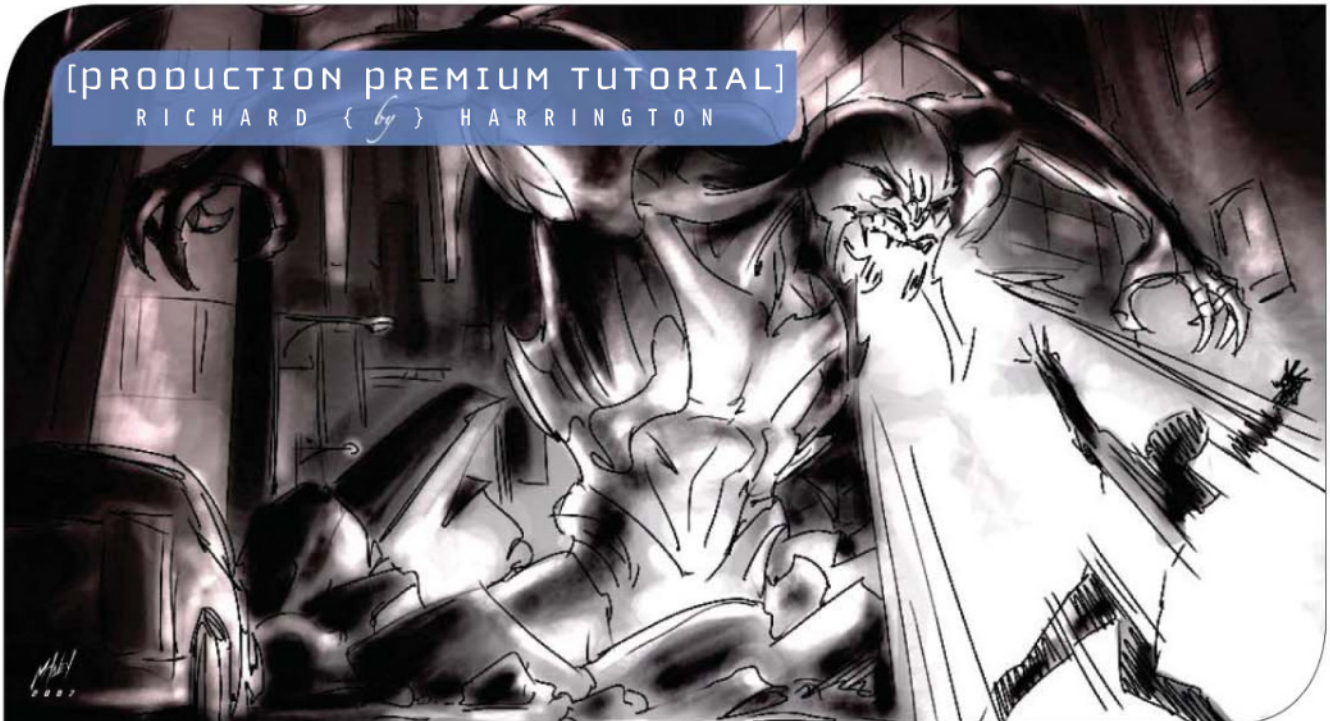



## 14 [animate camera]

Hit End on the keyboard to jump to 6 seconds, then drag the Orbit Camera tool again to set your end view. Do a final RAM Preview, or render, and you should see some wonderfully realistic lighting effects, making this simple scene so much more alive. Remember the light intensity, color, shadow darkness, diffusion, and position movement, as well as the relative distances between the light, the floor, and the logo can all be adjusted to get infinitely varied results. Enjoy!

[ *Steve Holmes is the creative director of Energi Design in Sausalito, California, creating award-winning motion graphics and Web design for clients worldwide. He's also the host of the acclaimed Total Training for After Effects video training series. He can be reached at steve@clickenergi.com.* ]

MATT HALEY

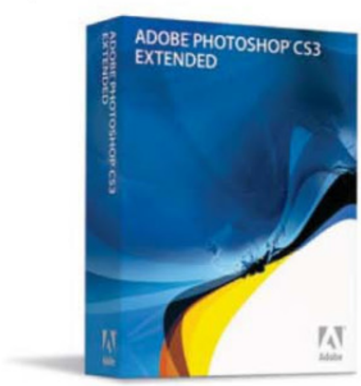


[production premium tutorial]

RICHARD { by } HARRINGTON

# it all starts with the menu

Nearly everyone is getting into DVD these days—from photographers building portfolios to filmmakers publishing their features—and they all want attractive menus. After all, the DVD menu serves as the welcome mat and calling card for your DVD.






ARTBEATS

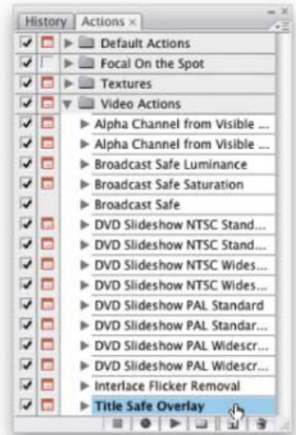
## 1 [launch photoshop cs3 extended]

There's a lot to menu design, but in this tutorial (adapted from *Photoshop for Video—Third Edition* from Focal Press) we'll focus on straightforward techniques. To work with a video file inside Photoshop, you'll need Photoshop CS3 Extended, which is included in both the Master and Production Premium collections. Photoshop CS3 Extended introduces the ability to use QuickTime-compatible movie clips in your designs—a new feature that will continue to evolve, but is worth investing your time for experimentation. By working with a video clip, you can create a DVD menu design that's ready for Adobe Encore.

## 2 [select a video clip]

Pick a clip of your own to use. Ideally the clip will have an "empty" area that can hold your menu's buttons. This video can be a closeup image, a slow pan of a scenic view, or even a montage of clips. If needed, reposition the clip in the Photoshop document to make room. Photoshop Extended supports several different movie and sequential image formats. While a wide range works, it's best to avoid the more heavily compressed formats. You should also edit the clip to the desired length. Most motion menus run between 20–60 seconds.



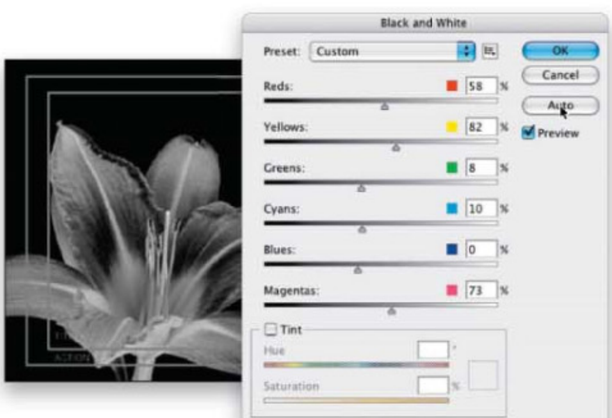


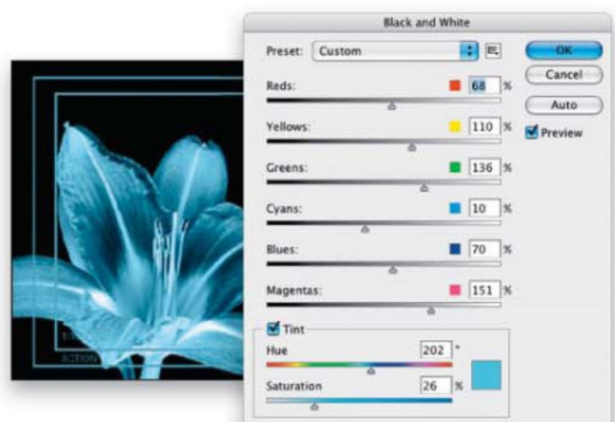

## 3 [OPEN AND TRIM THE VIDEO CLIP]

Choose File>Open and navigate to the video clip on your computer and click Open. Photoshop opens the video file and should correctly interpret the pixel aspect ratio (PAR) of your video. For most working with NTSC footage, this means that 4:3 video uses a PAR of 0.9, and 16:9 video uses a PAR of 1.2. If your video clip looks distorted, choose Image>Pixel Aspect Ratio and select the appropriate number for your footage format. Press the Spacebar to play your video clip.

## 4 [ADD A SAFE TITLE AREA OVERLAY]

To make your design process easier, you'll need guides to identify where your text buttons should go. When designing for the video screen, the general practice is to keep your text elements inside the innermost 80% of the window. This area is called "title safe" and should be easy to read on a television set (which often clips the edges of the image). Open your Actions panel (Window>Actions) and click the flyout in the upper-right corner. From the flyout list, choose Video Actions to load their set. Open the set and run the Title Safe Overlay action.



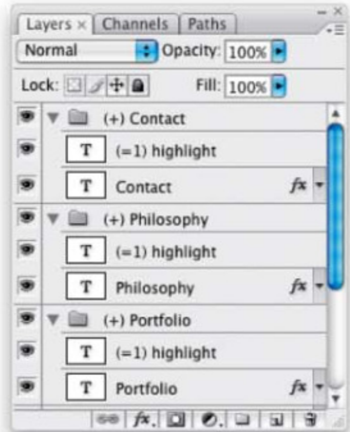

## 5 [ADD A BLACK & WHITE ADJUSTMENT LAYER]

Click on the footage layer, then choose Layer>New Adjustment Layer>Black & White, and click OK. Photoshop performs a default grayscale conversion. The power here lies in the ability to adjust the conversion using the color sliders. In this case, we'll click the Auto button, which sets a grayscale mix based on the image's color values—it attempts to maximize the distribution of gray values. The Auto mix will often produce excellent results and can serve as the starting point for tweaking gray values using the color sliders. Don't click OK yet.

## 6 [CREATE A DUOTONE]

To create a duotone effect, check the box next to the Tint option. You can now adjust the Hue and Saturation sliders to taste. Once the tint color is adjusted, go ahead and adjust the color sliders to emphasize gray tones of specific colors in your image. Each image is unique, so you'll need to find the right balance. Drag a slider to the left to darken or to the right to lighten. Make sure the Preview box is checked so you can see the results of your changes. When satisfied, click OK.



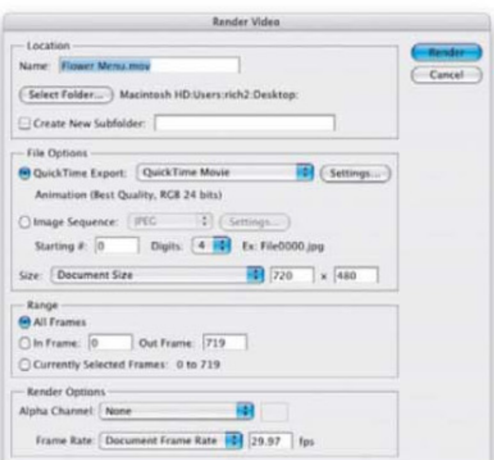




## 7 [BUILD A BUTTON GROUP]

Adobe is known for their tight integration between software tools. Photoshop and Encore are no exception; however, you can harness a layer set to make each button for your DVD menu work better. Click the Create a New Group icon at the bottom of the Layers panel to create a group for each button, then drag the group to the top of the layers stack in the Layers panel. Name the layer "(+) layer name" (replacing layer name with a logical name for your button, as shown here). Each group will import into Encore as a button.

## 8 [ADD YOUR TEXT AND LOGO]

Within one of the groups, create a text layer for the button. Duplicate the text layer, edit the type, and drag the layer to one of the other groups (repeat for each group). The buttons should be similar in length and style. You'll also want to add a logo or other art element for the title of the DVD. Next, create highlight layers, which will be used to indicate a layer is selected. In this case, we duplicated each text layer and changed the color of the type. Be sure to name the highlight layer "(=1) highlight." For best results, leave drop shadows or glows off the highlight layer.







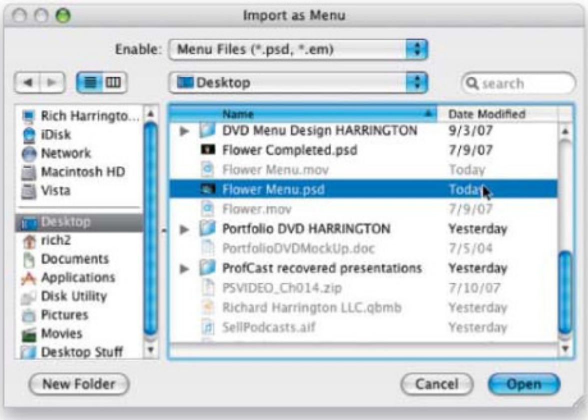
## 9 [EXPORT A VIDEO CLIP]

You'll want to render the Background layer as a standalone video clip, so click on the visibility (Eye) icons to turn off the Title Safe and text overlay layers. This will allow you to render just the video clip that you'll need in the background. Choose File>Export>Render Video and in the dialog that opens, specify a format and destination. Set the Alpha Channel to None because you don't need embedded transparency. The default QuickTime Export (with the Animation codec) will work well. Click Render to write the file.

## 10 [SAVE FOR ENCORE]

After exporting the video clip, you'll want to turn the visibility back on for your text buttons and logo (but not the Title Safe layer) so click on their Eye icons. Choose File>Save and write the file to the same location as your rendered movie.

*continued on p. 104*







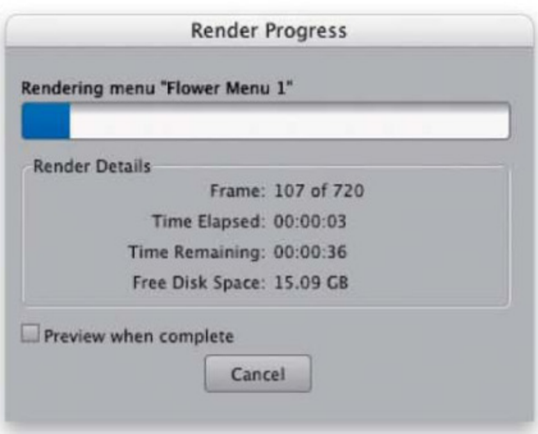
## 11 [IMPORT YOUR ASSETS INTO ENCORE]

To build the DVD, you need to launch Adobe Encore. When you launch Encore, click the New Project button in the Welcome Screen, give the project a name, and click OK. Then bring in your design assets to build the menu. Choose File>Import as Menu to bring the PSD file in as a menu. Then choose File>Import as Asset and choose the rendered movie you made earlier to use as the Background layer.

## 12 [REPLACE THE BACKGROUND MOVIE]

The footage layer from Photoshop doesn't import properly into Encore CS3. Instead, you'll need to use the rendered background movie. Click on the Menu Viewer window so it's active. The Layers panel updates to show you the layers. Turn off the visibility for the footage layer, black-and-white adjustment layer, and any other layers that are not to be seen in the final menu by clicking the Eye icon for each. Then in the Properties panel, select the Motion tab. Click-and-drag the Video pickwhip to connect it to your footage clip (as shown).

---







## 13 [PREVIEW THE MENU]

To view the menu in motion, you'll need to render it. Choose File>Render>Motion Menus. Encore will build the menu and render the elements. When the Render Progress dialog goes away, the menu has been rendered. You can then Control-click (PC: Right-click) on the menu in the project list and choose Preview from Here for a simulation.

## 14 [AUTHOR THE DVD]

Once the menu is built, you can author the rest of your DVD in Encore. This will involve tasks like editing your assets using a nonlinear editor such as Premiere Pro and preparing a slide show using Adobe Photoshop. Authoring a DVD is a slightly challenging task but it's made easier by the intuitive design of Encore.

[ *Richard Harrington is owner of RHED Pixel (www.rhedpixel.com), a visual communications company in Washington, D.C. Author of* Photoshop for Video, Third Edition, *and co-author of* After Effects on the Spot *and* After Effects @ Work, *Richard is Program Manager for the NAB Post-Production World Conference and a regular speaker at Photoshop World.* ]

# InCopy CS3

## INTEGRATED TEXT PROCESSING FOR INDESIGN

*InCopy CS3* is the Creative Suite's text-processing tool, and its *raison d'être* is to provide systems integrators with a building block for publishing systems, such as those used by newspapers and magazines. It's superbly designed for this high-end, professional role but out of the box and used as a front end for InDesign—in what Adobe calls its LiveEdit workflow—InCopy's usefulness is more limited.

Documents can be created from scratch using InCopy, but more likely they'll originate from InDesign as an *assignment*. An assignment is a container file that bundles one or more components of an InDesign document—think of a newspaper article and its illustrations—that can be "checked out" of InDesign the way you'd check a book out of the library. An InDesign user creates a folder of assignments for an InDesign document or template for use by InCopy users. They, in turn, can write to fit the template or edit placed stories that have originated in, say, Microsoft Word. Any InCopy user can read an assignment, but only one at a time can check it out for editing.

InCopy shares most of InDesign's typographic tools, so it can compose type just as InDesign does. This gives InCopy users three choices for viewing an assignment: as unformatted text; as galley type, with the same line endings created by InDesign; or as a placed document, *in situ* in an InDesign page. These last two options are ideal for copy-fitting—authors can write to fit using the same style sheets and typographic settings as InDesign. With the new table-setting style sheets in CS3, even typographic tyros can create complex tables ready for import into InDesign.

When designated as assignments, the stories in an InDesign document appear in the program's Assignments panel. Here the InDesign user can see the status of each component of the open document, including who's editing it. After an assignment has been checked back in, the InDesign user can review any changes and accept or reject them. Clearly, this works best on a network, where assignment folders appear like any others in an application's file browser. In a clever addition to InCopy CS3, an assignment can be emailed to a collaborator who's outside the network. When emailed back, it can be checked back into the InDesign document.

The problem with the LiveEdit workflow is that the Assignments panel is only accessible through InDesign. A managing editor who wants to see the status of the pieces in, say, a magazine issue can only do that by opening it in InDesign. But in all likelihood, that file is being worked on by layout artists. Only one person can open an InDesign document at one time, so if the managing editor wants to see what's going on in an issue, the layout artist has to close it first. This is only practical where the designer is also the project manager.




Adobe recommends LiveEdit only for small workgroups of 2 to 12; but it's not the number that's crucial, it's how the workflow is organized, and having a designer act as a managing editor isn't alwawys realistic.—James Felici

| | |
|---|---|
| Company: Adobe Systems, Inc. | Price: $249 (Upgrade $89) |
| Web: www.adobe.com | Rating: ●●●●○ |

▲ Hot: Key element for high-end systems integrators

▼ Not: Limited utility for small workgroups

# Olympus EVOLT E-510

## DIGITAL SLR KIT WITH TWO LENSES

What's impressive and distinguishes the *Olympus EVOLT E-510* 10-megapixel digital SLR is that for less than $800 you get a quality camera that has a feature set on par with more expensive models. It includes Live View, automatic dust removal, image stabilization, and supports CompactFlash or xD memory cards. It's available bundled with two decent Zuiko lenses, a 14–42mm f/3.5–5.6 and a 40–150mm f/4–5.6, making it a seductive package for people who want to get their digital toes wet but don't have deep pockets.

With a lens attached, the E-510's textured composite body is relatively compact, lightweight, and well balanced. The shutter release, mode dial, and control buttons are within easy reach of the handgrip. The mode dial includes manual, program, automatic, aperture, and shutter priority, plus five preset scene modes with direct access to 13 more in the menu. The Panoramic stitching preset works only with Olympus' proprietary xD memory card, but is well implemented with the E-510's Live View and a graphic overlay that assists in aligning your images.

Olympus deserves high praise for simplifying access to key features in place of tedious menu scrolling. All buttons, including the four navigational buttons, are labeled with specific features, such as ISO, White Balance, etc. When you press any of the buttons it immediately brings up the relevant menu options on the LCD. In addition, more feature menus can be directly accessed by pressing the navigational OK button. It's well designed, quick, and effective.

The five metering modes work admirably with well-balanced exposure whether using spot metering for backlit subjects or their 49-point ESP average metering for everyday light situations. Shutter speeds range from bulb to 1/4000 sec and ISO works on automatic or manual from 100 to 1600. The sensor is based on Olympus' proprietary Four Thirds standard (practically, this means a lens multiplication factor of 2x for 35mm equivalent). The image stabilization system built into the body measured up well, correcting for any movement I made down to 1/30 sec.

Live View is accessed via a dedicated monitor button; however, images wash out in bright outdoor light on the 2.5" LCD, making composing and viewing images ineffectual with Live View. On the other hand, kudos to Olympus for including a live histogram with Live View for accurate exposure, grid overlay for object alignment, pertinent onscreen EXIF data, a movable focusing rectangle, and up to 10x onscreen image magnification for precision manual focus. Despite mirror lock-up in Live View, autofocus can be briefly accessed via the AEL button but this causes a lag that makes shooting a moving subject futile. In general, I prefer using the optical viewfinder.




Other shortcomings are that the E-510 uses only three automatic focusing sensors as opposed to nine found in most competitors' cameras; it's relatively slow at 3 fps (RAW) in Continuous mode; and you have to go into the menu to activate manual focus.

I shot all pictures in RAW format using auto white balance and, while noise became a factor in ISOs greater than 400, I made quality 17x22" prints with well-saturated colors, smooth gradients, no fringing, and good highlight and shadow detail. Great battery life combined with solid performance makes the EVOLT E-510 a good choice.—**Steve Baczewski**

| | |
|---|---|
| Company: Olympus America Inc. | Price: Around $750 with 2 lenses |
| Web: www.olympusamerica.com | Rating: ●●●●◐ |
| ▲ Hot: Full featured | |
| ▼ Not: Some performance issues; no weatherization | |




# 3D[in] Photoshop CS3 Plug-ins

## CREATE, MODEL, AND RENDER 3D LAYERS IN PHOTOSHOP CS3 EXTENDED

With Photoshop CS3 Extended, Adobe significantly expanded the power to work with 3D models. Many users were excited by the ability to add 3D objects and modify their textures, but modeling and advanced rendering functions were missing.

Strata offers a suite of plug-ins called *3D[in] Photoshop CS3 Plug-ins*. It's important to note that these plug-ins *only* work with Photoshop CS3 Extended, but that shouldn't be viewed as a limitation. With these plug-ins, you can essentially run the core set of Strata tools as linked applications that launch from within Photoshop, then return the results to Photoshop. Now you can match a 3D object to the perspective and lighting of a photo, create new 3D layers, and generate Live 3D Web and PDF pages from Photoshop designs.

Do you need all three plug-ins? That depends on what you want to accomplish. Let's take a quick look at what each plug-in does and how easy it is to use.

### Foto 3D[in]

Strata's ability for taking photos of real world objects and then generating a 3D model is well known. Their technology relies upon the use of a special registration matte, which is provided as a PDF. You need to print it out, then light your object and take photos. While the process is mildly time-intensive, it's not overbearing (especially considering the alternatives). I gained significant speed after a few attempts.

The model is generated using Strata's proprietary technology. The tool is smart because it can automatically rotate and automask the images. If you aren't satisfied with the masking, you can premask the images using the selection tools in Photoshop. The model remains interactive as it's built, so you can quickly see progress. The tool worked very well for organic shapes and curved objects, but not as well for hard geometric objects.

### Design 3D[in]

This is the most useful of the three plug-ins. It allows you to integrate 3D models with a photo. The plug-in includes three powerful tools for great results: Match[in], Model[in], and Render[in].

Match[in] works with Vanishing Point planes that you add to the photo. You'll definitely need to read the manual or watch a tutorial at Strata's site to get the hang of this, but for many users it's a great match. It allows you to add 3D content and match the perspective of an image with Photoshop CS3 Extended. With Model[in], you can create new models from scratch, although most users will choose to




import existing models or ones created with Foto 3D[in]. Render[in] gives you greater control over lighting in your image.

### Live 3D[in]

Live 3D[in] allows you to publish the 3D models to webpages and offers attractive controls for interactive movement. Files are based on JavaScript, which ensures that content should work in any modern Web browser. The files also work with Acrobat Reader 8.

### The bottom line

These tools offer great flexibility and significantly enhance Photoshop CS3 Extended. The software occasionally crashed during testing, but I was using Mac OS X Leopard, which is a bit taxing on Adobe products. The software is a 3D toolset, which can be challenging. Strata offers several tutorials and sample files at www.3Dlayer.com.—**Richard Harrington**

| | |
|---|---|
| Company: Strata | Price: $399 ($149 individually) |
| Web: www.strata.com | Rating: ●●●●○ |

▲ Hot: Boosts Photoshop abilities; unique exporter for Web and PDF

▼ Not: Some instability; controls can be intimidating to new users



# PictureMate Zoom – PM 290

## SMALL-FORMAT PHOTO LAB

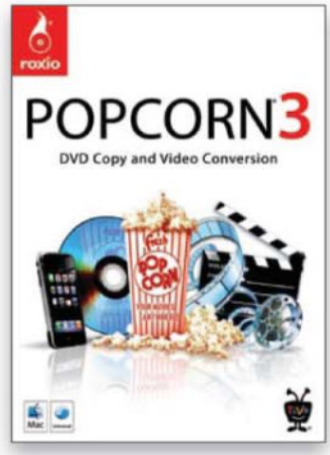
Epson's small-format printers continue to evolve with the high-end *PictureMate Zoom – PM 290* model. It boasts faster printing speeds, a larger 3.6" flip-up LCD for easier viewing and editing of files, a handy built-in CD burner for backing up files, a simplified control panel, and more layout options.

The Zoom weighs 6.6 lbs and when opened measures 9.1x13.6x 11.6". It's easy to set up and has a user-friendly menu filled with features that make it a versatile home photo lab. You can crop and rotate; adjust the brightness and saturation; add decorative borders; and make color, black-and-white, or sepia-toned prints. With a maximum resolution of 5760x1440 dpi and a 3-picoliter droplet size, the Zoom produces excellent prints with rich detail and vivid colors. The one limiting factor is the 4x6" print size.

The two USB ports allow printing directly from PictBridge cameras, external hard drives, or flash drives. It can read most popular memory cards directly from one of two built-in memory card slots. With an optional battery ($49.99), it becomes a practical portable printer for quick proofs in the field.

The Zoom prints on either matte or glossy paper from the same four-color ink cartridge. The prints have a 200-year print life when kept in a scrapbook. The average print took 37 seconds as claimed, and it performed without a hitch.—**Steve Baczewski**

| | |
|---|---|
| Company: Epson America, Inc. | Price: $199.99 |
| Web: www.epson.com | Rating: ●●●●● |
| ▲ Hot: Quality prints | |
| ▼ Not: | |




# Popcorn 3

## UPDATE SAVES DVD AND VIDEO CONVERSION SOFTWARE

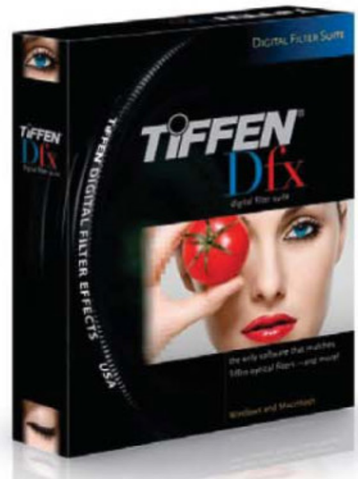
With *Popcorn 3* (for the Mac), users can transfer their videos to DVDs and such popular portable devices as the iPhone, iPod, Apple TV, BlackBerry—even the Xbox 360 and PlayStation 3. It also provides TiVoToGo support so you can transfer TV shows and movies from TiVo DVR to your Mac and then to a portable device for on-the-go viewing.

At first, we had some difficulties with Popcorn 3: multiple crashes; not being able to preview DVD video before extracting; poor video compression; and even some synchronization issues. Fortunately, the free 3.02 update was released, which cleared up all those problems. (Unfortunately, it means that Roxio shipped the product before it was ready!)

Popcorn version 3.02 performed very well, however, and we were able to do our conversions with ease. On a 2.66-GHz Dual-Core Mac Pro, conversions averaged about 2x faster than real-time: For example, extracting a 10-minute video clip from a wedding DVD disc and converting it to a 720x480 video file (H.264 video codec with AAC audio) took just under 5 minutes.

Features that I liked were: the new batch conversion; being able to preview before beginning a conversion; and the Leopard support and multiple bug fixes that came with version 3.02. But perhaps Popcorn 3 should have been a free upgrade to version 2 users who have had to struggle with a less-than-ideal application?—**Rod Harlan**

| | |
|---|---|
| Company: Roxio | Price: $49.99 |
| Web: www.roxio.com | Rating: ●●●●○ |
| ▲ Hot: Batch conversion | |
| ▼ Not: Released too early; for Mac only | |




# Tiffen Dfx Complete Standalone Edition

## CREATE OPTICAL GLASS EFFECTS WITH THESE DIGITAL FILTERS

The *Tiffen Dfx Complete Standalone Edition* simulates the characteristics of Tiffen's optical glass with up to 1,000 traditional and special effects filters and gels.

The Viewer, where you load and edit your main image, is surrounded by the other main components: Filters, Effects, and Presets (with Parameter settings). Along the bottom of the screen is where you find the various categories of Filters including Gels, Gradients and Tints, Film Lab processes, and Diffusion filters, among others. The Presets panel shows prebuilt variations of any filter that you select, allowing you to try and match Tiffen's optical filters. There's even a Custom setting that lets you save your personalized effects. You can also stack (layer) effects, while retaining the ability to control any effect individually.

The Dfx software adds EZ Mask, one of the easiest masking systems that I've ever used: Just draw a few loose lines around the border of the object(s) on which you want to focus and the software does an amazing job of determining what that selection should be.

The well-thought-out Tiffen Dfx Complete Standalone Edition has plenty of filter choices to match real-world glass. The inclusion of a PDF manual with more than 500 pages of examples and before-and-after shots, along with a reasonable price makes this package an easy recommendation for any photographer.—**Rod Harlan**

| | |
|---|---|
| Company: The Tiffen Company LLC | Price: $199.95 |
| Web: www.tiffen.com | Rating: ●●●●● |
| ▲ Hot: Wide selection of filters; great workflow interface | |
| ▼ Not: | |



# TrekPod

## VERSATILE WALKING STAFF FOR YOUR CAMERA

Is it a walking staff? Is it a monopod? Is it a tripod? Yes! At first glance, the *TrekPod* appears to be a simple walking stick. But pull off the cork palm rest at the top, screw in the small circular magnetic adapter to the bottom of your camera (spotting scope, off-camera flash, etc.), place your camera on top, and you have a monopod. Undo the Velcro strap near the bottom, spread the three sections of the base apart, and you have a tripod (with a max height of 57.5").

The magnetic adapter quickly attaches to the head of the Trek-Pod. There's also a small clip that slides onto both the adapter and the head of the TrekPod for additional support. This is especially necessary for heavier loads. As a bonus, the head of the TrekPod is actually a mini ballhead. Just turn the swivel knob and rotate the camera in just about any direction. (The ballhead load is rated up to 9 lbs, depending on the center of gravity.)

The TrekPod isn't the steadiest tripod. Indoors, under a ceiling fan set to medium, you can see it swaying under a medium load. But this isn't the purpose of the TrekPod. It's designed for going places where it's not practical to take a regular tripod, which is where the walking staff really comes in handy. And either as a monopod or a tripod, the TrekPod is far steadier than handholding the camera—it just may need a little help in windy conditions.—**Chris Main**

| | |
|---|---|
| Company: Trek Technologies LLC | Price: $139.99 |
| Web: www.trek-tech.com | Rating: ●●●●○ |

▲ Hot: Lightweight (30 oz.); goes anywhere

▼ Not: Not very steady in windy conditions



# Gateway XHD3000

## WIDESCREEN HIGH-DEFINITION 30" LCD DISPLAY

The *Gateway XHD3000* 30" LCD bridges two worlds: for use as a computer display and as a home-entertainment center with its fortress of audio/visual connections. Input options include HDMI, component and composite video, S-video, DVI and VGA ports, as well as a six-port powered USB hub. There's an S/PDIF port for coaxial or optical audio output.

The monitor is well designed with a sturdy metal base and solid hinge system to support smooth swings and tilts. Its elegant control panel is a set of built-in, touch-sensitive, blue-lit buttons that run along the front right side of the frame. As you touch the lights, onscreen menus and features pop up.

The XHD3000 has a native resolution of 2560x1600 using a graphic card that supports a dual-link, 24-pin DVI connection. The results are beautiful saturated colors, crisp text, and a generous amount of space for Photoshop with all its panels, or multipage word-processor viewing. It's great for watching DVDs and fast enough for gamers with a response time of 6 milliseconds.

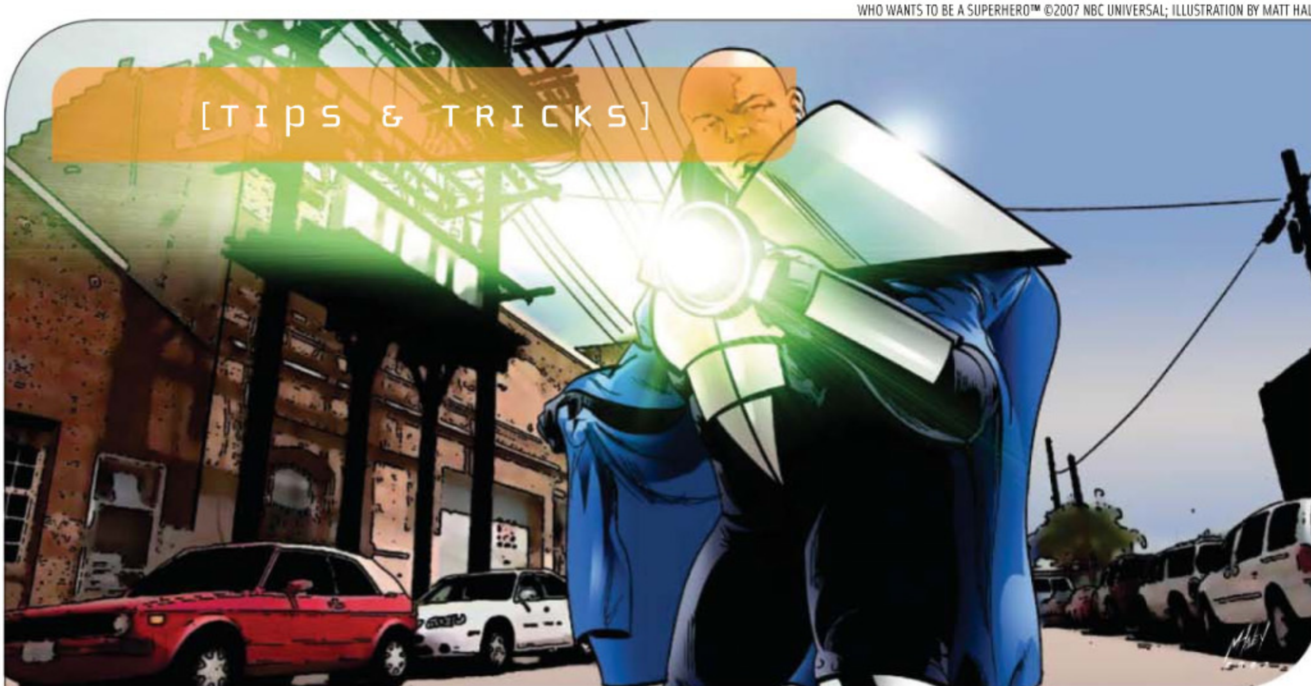
I calibrated and profiled the monitor. While the soft proofs in Photoshop CS3 were good, the color fidelity didn't match up to displays designed for precision color management. Colors are consistent edge to edge; however, the screen has a narrow angle of view. It ships with a remote control.—**Steve Baczewski**

| | |
|---|---|
| Company: Gateway, Inc. | Price: $1,699.99 |
| Web: www.gateway.com | Rating: ●●●●○ |

▲ Hot: Advanced PIP lets you control size, opacity, and location of window

▼ Not: Advanced picture control software runs only on PCs

WHO WANTS TO BE A SUPERHERO™ ©2007 NBC UNIVERSAL; ILLUSTRATION BY MATT HALEY




# more hot tips for the coolest applications

## [ADOBE PHOTOSHOP CS3]

BY PETER BAUER

### Artistic Stacking

The stacking order of filters in the Filter Gallery and when using smart filters has an affect on the appearance of your artwork. Try rearranging the filters to see what order best achieves your artistic vision.



PETER BAUER

### You May Ask Yourself…

When a tool or command just doesn't seem to be doing anything and appears to be broken, here are some questions to ask yourself before pulling out your hair: Is there an active selection in the image? Is the correct layer selected in the Layers panel, is there an upper layer hiding the active layer, and is the layer unlocked? Is the layer thumbnail, not a layer mask thumbnail, selected in the Layers panel? Is the composite channel (RGB, CMYK, Lab) active in the Channels panel? Is the tool set to an appropriate blend mode and Opacity? Remember that you can Control-click (PC: Right-click) the tool icon on the left side of the Options Bar and choose Reset Tool.

### Transforming a Selection

If you need to do a very precise transformation of a selection on a layer, use any of the Edit>Transform commands and you can transform numerically by entering precise values in the Options Bar. You can relocate the content of a selection using the X and Y fields, scale in the W and H fields, rotate with the Rotate field, and shear using the H and V fields. When transforming, the Options Bar also has two important buttons: Use the button between the X and Y fields to input a new location measured from the current location (instead of from the top-left corner of the canvas); and click the button between the W and H fields to constrain proportions while scaling. Note that you're not restricted to percent when scaling—enter the appropriate abbreviation after the numeric value to scale by pixels (px), inches (in), centimeters (cm), millimeters (mm), points (pt), or picas (pica).

## [ADOBE ILLUSTRATOR CS3]

BY DAVID CREAMER

### PHOTO REDUCTION

If you need to see what scale and rotation values have been applied to imported graphics, open the Links panel (Window>Links) and choose Link Information from the flyout menu.




### EXTRACTION METHODS—VEE HAVE VAYS OF MAKING YOU TALK

If you ever need to extract embedded raster images from an Illustrator file, you have limited options. Assuming you have Photoshop, you can copy the image in Illustrator, create a new document in Photoshop, and paste. The new document will pick up the size, resolution, and color mode from the clipboard image. If you have Acrobat Pro, you can open the file (either the AI file or save as PDF) and use the Advanced>Document Processing>Export All Images menu. This is handy for multiple images, but each image loses its transparency. Another method is to put all the images on their own layer in Illustrator, turn off all the other layers, then open the AI file from Photoshop. The disadvantage is that all images will have the same resolution setting. Finally, if you're on a Mac, you can purchase Scoop_CS3 from www.worker72a.com, which includes an export embedded images feature.

### SAVING FAVORITE SETTINGS

If you ever want to save or share any custom settings in Illustrator, you can export your own custom libraries for any setting that supports them, including: swatches (colors, gradients, and patterns), graphic styles, brushes, and symbols. The only thing you should do before exporting is delete any of the default settings because they'll become part of that library. If you forget, don't worry—Illustrator libraries are just standard AI files, so you can open them and edit them after export. This means you can import settings from any existing AI file, so you don't really need to export them out as separate files unless you want to send them to someone else. (The exception to this being saving color-only swatches as an ASE file for exchange with other Adobe programs.) Of course, if you have settings in each category that you want to save, consider saving them as an AI template.

## [ADOBE INDESIGN CS3]

BY DAVID CREAMER

### DOCUMENT VERSIONING

If you like the idea of versioning your proofs, insert the Modification Date variable (Type>Text Variables>Insert Variables>Modification Date). Now every time you make a change and save the document, the date and time are automatically updated. You can put it in a nonprinting text box and turn on Print Nonprinting Objects when proofing, or put it on a nonprinting layer and print all layers when proofing. But my favorite is to put it in the slug area and print the slug area when proofing. You need oversized paper for this method, but a letter-size document printed on legal-sized paper works fine. Plus, you can even put a nice approval checklist on the master pages in the slug area, too. If you want more precision to the time, you can edit the default Modification Date variable to include seconds.

### LOCK DOWN

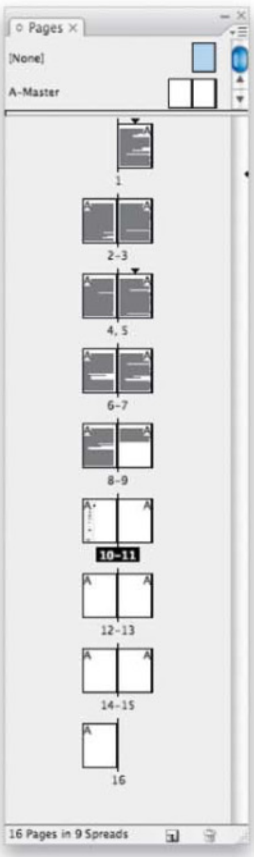
Sometimes tracking down a locked object in InDesign can be challenging. Generally, objects can be locked one of three ways: on a master page, using the Object>Lock Position menu, and on a locked layer. The problem is that the three settings can be combined, creating a major mystery.

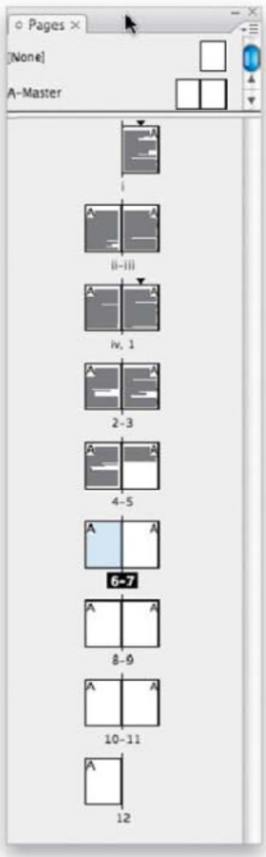
First, see if you have any locked layers, then unlock them and try to select your objects. If you can select the object but not *move* it, it's locked via the Object>Lock Position menu. If you can't select it, try Shift-Command-clicking (PC: Shift-Ctrl-clicking) on it. This will override a master page's object, effectively "unlocking" it. If, after overriding it, you can select it but not move it, its position is locked on the master page. If you *still* can't select it, it's locked via the Pages panel's Allow Master Item Overrides on Selection (in the flyout menu).

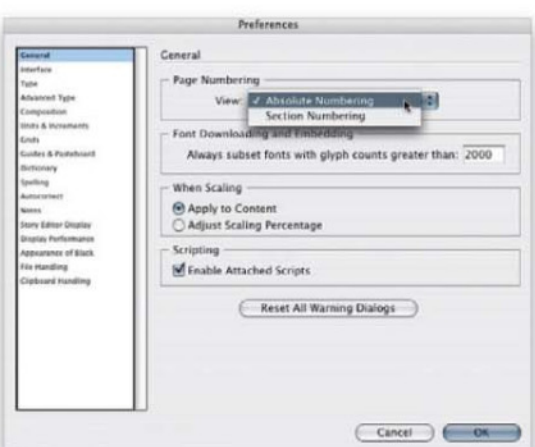


## your pages are numbered

If you've changed your Numbering & Section Options (from the Layout menu or Pages panel's flyout menu) but the Pages panel isn't reflecting the changes, check the General section of your preferences. The View pop-up menu may be set to Absolute Numbering instead of Section Numbering.



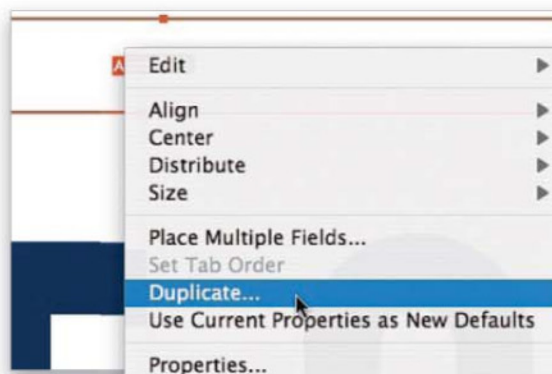

*continued on p. 118*

# [Adobe Acrobat 8 Professional]

BY DAVID CREAMER

## repeating form fields

If you have repeating information on other pages of a multipage form, you can have it filled in automatically by creating fields with identical names. That way the field only has to be filled out once and the initial input will populate the identical fields—great for account numbers or for name info. If you want the field in the same spot on each page, simply Control-click (PC: Right-click) on the field and use the Duplicate menu; you can move or delete individual fields after you duplicate them. [*For more on forms, see page 76.—Ed.*]




## importing data into other forms

In a similar vein to repeating fields in the same form, you can import data from one form into a different form as long as the field names are the same. For example, you can take the data from a long form and split the information between other forms by controlling the field names—or, just the opposite, you can take the data from separate forms and combine them into one long form.

## editing acrobat forms

If you edit forms between a Mac and PC, be sure the PC user doesn't use the Adobe LiveCycle Designer program included with Acrobat for Windows. Once the form is saved in Designer, it cannot be edited by Adobe Acrobat Standard.



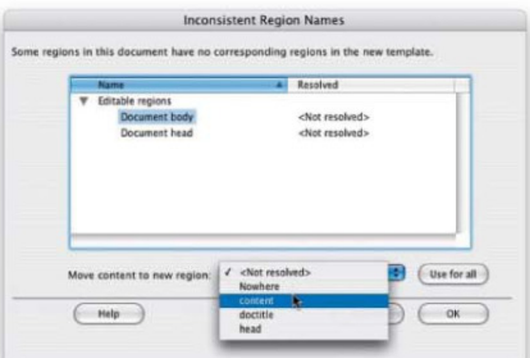
## [Adobe Dreamweaver CS3]

BY RAFAEL "RC" CONCEPCION

### Applying templates to existing HTML pages

When you create a template, you assign specific portions of a page an area called an editable region. This lets you lock out changes from other sections of the site. On the surface, this looks like it will conflict with an existing page that has its own content, but not so.

When you apply a template to an existing page, you'll get a dialog stating that there's content on the page that's not mapped to a region. Select the appropriate region from the Move Content to New Region pop-up (in this case, I had an editable region called content), and it will place that information on that section.




### Use design notes

Don't scratch all of your notes down on a piece of paper—use design notes! With a file already open click on File>Design Notes. This will bring up a Design Notes dialog that will let you type some comments to yourself on the page. You can even specify whether you want to see these notes as soon as you open the page. The notes are saved in the _notes directory, and will not show up on any page.

### Quick tag editor

If you want to change a tag using HTML and don't want to fuss with going into Code view, use the Quick Tag Editor. In the tag selector, Control-click (PC: Right-click) on the tag that you'd like to change and select Quick Tag Editor from the list. This will bring up a dialog with the entire tag. Click inside the field and make your changes to the tag. The Quick Tag Editor even supports code hinting. When you're finished editing the tag, hit the Return (PC: Enter) key.




## [Adobe Flash CS3 Professional]

BY CYNDY CASHMAN, PH.D.

### Use Device Central to create and preview mobile document

Choose File>New and in the New Document dialog, select Flash File (Mobile) to launch Device Central. In the New Document tab of the Adobe Device Central dialog, select the Flash Lite Player Version and the device you want to design for from the Available Devices list. Click Create. When you test your Flash movie, the Adobe Device Central Emulator will display the movie in an image of the device you selected.




©ISTOCKPHOTO/GIOVANNI BANFI

### Compress narration using sound compression designed specifically for speech

Have you ever had a high-quality narration sound like the narrator was talking from inside a tin can when you publish your movie? There's a simple solution. Set the Sync to Stream in the Property inspector when you insert an audio file. In the Publish Settings, choose the Flash tab and then click the Set button to the right of Audio Stream. When the Compression dialog opens, choose Speech from the Compression menu. Test your movie to hear the improvement.

### Customize anti-alias for readability

Flash's preset anti-alias selections for text are suitable for most fonts; however, they may fall short for unique fonts. No problem. Simply select the text on the Stage and choose Custom Anti-Alias from the Font Rendering Method pop-up menu in the Property inspector. Adjust the settings until you're satisfied with the results.

Want more tips and tricks? Want more tutorials on all of your favorite Adobe applications? You'll find all this and more at our website, http://layersmagazine.com.


GRIFFIN
EVOLVE™
Wireless Sound System for iPod
GRIFFIN
Your iPod is ready.
Your music is waiting.
It's time to EVOLVE.
Put your music where you want it.
Music on your iPod™ transforms empty space into your place.
Evolve™ plays your music where you want it without miles of speaker wire.
Twin wireless, rechargeable speakers.
Crystal-clear digital stereo sound. Sleek, modern design.
Inside or out. Crank it in the kitchen. Party on the patio. Anywhere within 150 feet.
Evolve is the no-wires freedom your music has been waiting for.
Available At: BEST BUY
www.evolvespeakers.com
Evolve is a trademark of Griffin Technology Inc. iPod is a trademark of Apple Inc., registered in the U.S. and other countries.



[CREATIVE SUITE Q & A]

# sweet answers for suite questions

## [ADOBE PHOTOSHOP CS3]

BY PETER BAUER

**[Q] I took a photograph that has very irregular lighting—some bright highlights and some dark shadows—all on the same person. Any suggestions on how to rescue this shot?**

*Sometimes the bride just must have a photo under the trellis on a sunny day. Sometimes an auditorium's lighting wasn't designed with photographers in mind. Camera Raw to the rescue! Reduce the Brightness, then even out those harsh highlights and shadows using the Recovery and Fill Light sliders. Once the lighting is balanced, use the Tone Curve panel to improve contrast.*

**[Q] I'm trying to make an animation from a series of images in Photoshop CS3 Extended, but they always seem to import in reverse order for my needs. Is there anything I can do that's faster than manually dragging the layers into the order I want or importing one at a time?**

*When using File>Scripts>Load Files into Stack in Photoshop, the selected images are imported as layers into a single new image. The files are added in reverse alphabetical order so that when complete, the new layers are in order of filename from the top to bottom in the Layers panel. That means, however, that the layers are backwards in the Animation panel, where the first frame should be at the bottom. Click on the top layer's name in the Layers panel, Shift-click on the lowest layer's name, then use the menu command Layer>Arrange>Reverse.*

## [ADOBE ILLUSTRATOR CS3]

BY DAVID CREAMER

**[Q] Can I move multiple direction handles at the same time?**

*Yes, by using the Select>Object>Direction Handles menu command. You can have either the Selection tool or the Direct Selection tool active, and then use the Arrow keys to tweak the handles.*

**[Q] Is there a way I can apply a graphic style as I create objects, rather than drawing the object and then applying the style each time?**

*Turn off the New Art Has Basic Appearance setting in the Appearance panel's flyout menu (or click the leftmost icon at the bottom of the panel). Your last-used settings will keep repeating until you turn the setting back on or change settings.*

## [Adobe InDesign CS3]

BY DAVID CREAMER

**[Q]** How can I make a two-page spread without having an empty page 1?

*In typical Adobe fashion, there are multiple methods, but here are two I use:*

1. *Single-page masters: Create a two-page document, turn off Allow Document Pages to Shuffle in the Pages panel's flyout menu, then move the second page next to the first.*
2. *Facing-page masters: Create a three-page document, select pages 2 and 3, deselect Allow Selected Spread to Shuffle from the Pages panel's flyout menu, then delete the first page.*

**[Q]** I'm trying to decide between InDesign and FrameMaker for producing my books. Any advice?

*Both programs are very good for producing books, but generally, InDesign is better graphically, while FrameMaker is better in some specialized (but important) areas. For example, FrameMaker has conditional text (hide/show text), multiple indices, more advanced XML support, track changes, cross-referencing, document compare, a built-in equation editor, cross-column headlines, and table footnotes. (Note: Track changes is available in InCopy and cross-referencing and an equation editor are available in InDesign via third-party plug-ins.)*

*InDesign excels in the graphics area, including native Illustrator and Photoshop import with full transparency support, built-in transparency and effects similar to Photoshop, the standard Adobe Pen tool, color management, multimedia support, and better PDF export. Features that are more-or-less equal include table styles, variables, numbered lists, anchored graphics, and overall text formatting. I should also mention that InDesign is cross-platform, while FrameMaker isn't available on the Mac.*

## [Adobe Acrobat 8 Professional]

BY DAVID CREAMER

**[Q]** I'm on a Mac and I can't use Mozilla's Thunderbird to start email PDF reviews. Is there a setting I'm missing?

*Unfortunately, no. It appears that Acrobat only works with (Apple) Mail and Microsoft Entourage.*

**[Q]** My printer requires me to create PDFs through Distiller for QuarkXPress. I was told that I could use the Adobe PDF print driver, but I don't see how to edit the settings. Can this be done?

*First, create and save your custom PDF settings in Distiller; remember, Distiller doesn't have an automatic setting to add crop and registration marks, so you'll need to turn those on in QuarkXPress. When ready to export, go to the standard Print dialog, and click on the Printer button at the bottom.*

*When you get to the standard Print dialog for your operating system, select PDF Options from the settings pop-up menu. From there, you can select your custom Distiller settings in the Adobe PDF Settings pop-up menu.*

## [Adobe Dreamweaver CS3]

BY RAFAEL "RC" CONCEPCION

**[Q]** What's a 404 error? How can I customize a 404 error page?

*If you try to display a page or graphic on a website and it can't be found, the website you're on will display a 404 error stating that the page can't be found. More often than not, this is an error based on having misspelled a URL or a link to a graphic that doesn't exist anymore.*

*Something that adds a little more professionalism to your website is the use of a customized 404 page. Almost all hosting companies have an option that allows you to specify what you would like visitors to see when they arrive at a 404 page.*

## [Adobe Flash CS3 Professional]

BY CYNDY CASHMAN, PH.D.

**[Q]** When trying to add an action to a button in an ActionScript 3.0 Flash document, the Actions panel displays this message, "Current selection cannot have actions applied to it." What's going on?

*ActionScript 2.0 allowed you to attach an action to an instance of a button as seen in the following script:*

```
on (release) {
 stop();
}
```

*In ActionScript 3.0, this technique is no longer supported. Instead, you must name the button instance and attach the ActionScript to a Frame in the Timeline. You must also add an event listener that tells the button to listen for mouse clicks. In the following example, the script tells the instance named stop_btn to run the function stopMovie when the mouse's button is clicked. (Note: Be sure to tpe the following code on a single line.)*

```
stop_btn.addEventListener(MouseEvent.CLICK,
stopMovie);
```

**[Q]** What are components?

*Components are a unique type of prebuilt Movie Clip symbol containing parameters that allow you to modify their appearance and behavior. Flash CS3 contains both ActionScript 2.0 and 3.0 components. If you choose ActionScript 3.0 when creating a new Flash document, the Components panel will display two categories: User Interface and Video. If you choose ActionScript 2.0, the panel will display four categories: Data, Media, User Interface, and Video.*

LAYERS
THE HOW-TO MAGAZINE FOR EVERYTHING ADOBE
January/February 2008



# I N D E X O F A D V E R T I S E R S

4 Over, Inc. . . . . . . . . . . . . . . . . . . .124–125
www.4over.com

[A]

Adobe Photoshop Seminar Tours . . . . .113
www.kelbytraining.com

Alien Skin Software . . . . . . . . . . . . . .17, 51
www.alienskin.com

AMC Colorgrafix . . . . . . . . . . . . . . . . . .129
www.amc-color.com

Americas Printhouse . . . . . . . . . . . . . . .131
http://americasprinthouse.com

[B]

B&H Photo . . . . . . . . . . . . . . . . . . . . . .135
www.bhphotovideo.com

Berthold Direct . . . . . . . . . . . . . . . . . . .21
www.bertholdtypes.com

Bestblanks.com . . . . . . . . . . . . . . . . . .137
www.bestblanks.com

BigStockPhoto . . . . . . . . . . . . . . . . . . .128
www.bigstockphoto.com

Boss Logo . . . . . . . . . . . . . . . . . . . . . .127
www.bosslogo.com

[C]

CDW . . . . . . . . . . . . . . . . . . . . . . . . . . .7
www.cdw.com

Copy Craft Printers . . . . . . . . . . . . . . . .126
www.copycraft.com

Corel . . . . . . . . . . . . . . . . . . . . . . . . . .27
www.corel.com

cPanel . . . . . . . . . . . . . . . . . . . . . . . . .137
www.cpanel.com

Creative Juices . . . . . . . . . . . . . . . . . . .137
www.bigposters.com

CreativeHeads.net Inc. . . . . . . . . . . . . .103
www.creativeheads.net

[D]

Data Robotics . . . . . . . . . . . . . . . . . . . .132
www.drobo.com

[E]

eprintFast . . . . . . . . . . . . . . . . . . . . . .136
www.eprintfast.com

ExpoImaging Inc. . . . . . . . . . . . . . . . . . .11
www.expoimaging.net

Extensis . . . . . . . . . . . . . . . . . . . . . . . .13
www.extensis.com

[G]

Griffin Technology . . . . . . . . . . . . . . . .119
www.griffintechnology.com

[H]

Horizon Interactive Awards, LLC . . . . . .132
www.horizoninteractiveawards.com

[I]

IMS Printing & Signs . . . . . . . . . . . . . .137
www.imscolorado.com

*iPod Book, The* . . . . . . . . . . . . . . . . . .111
www.kelbytraining.com

iStockphoto.com . . . . . . . . . . . . . . . . IFC–3
www.istockphoto.com

I.T. Supplies . . . . . . . . . . . . . . . . . . . . . .8
www.itsupplies.com

[J]

Jakprints, Inc. . . . . . . . . . . . . . . . . . .74–75
www.jakprints.com

[K]

Kelby Training . . . . . . . . . . . . . 54–55, 134
www.kelbytraining.com

[L]

*Layers* Magazine . . . . . . . . . . . . . . . . .122
www.layersmagazine.com

*Layers TV* . . . . . . . . . . . . . . . . . . . . . .133
www.layersmagazine.com/tv

LC Technology, Inc. . . . . . . . . . . . . . . . .IBC
www.lc-tech.com

[M]

Markzware Software . . . . . . . . . . . . . . . .73
www.markzware.com

Media Lab, Inc. . . . . . . . . . . . . . . . . . . . .15
www.medialab.com

[N]

National Association of Photoshop Professionals . . . . . . . . . . . .105
www.photoshopuser.com

[O]

onOne Software . . . . . . . . . . . . . . . . . . BC
www.ononesoftware.com

[P]

Peachpit Publishing Group . . . . . . . . . .117
www.peachpit.com

Photoshop World Conference & Expo . . . . . . . . . . . . .81–84
www.photoshopworld.com

PrintRunner . . . . . . . . . . . . . . . . . . . . .130
www.printrunner.com

[R]

Really Right Stuff . . . . . . . . . . . . . . . . . .59
www.reallyrightstuff.com

[S]

*Scott Kelby's 7-Point System for Adobe Photoshop CS3* . . . . . . . . . . . . .109
www.kelbytraining.com

Shutterstock . . . . . . . . . . . . . . . . . . . . . .79
www.shutterstock.com

Softpress . . . . . . . . . . . . . . . . . . . . . . . .89
www.softpress.com

StockLayouts . . . . . . . . . . . . . . . . . . . . .53
www.stocklayouts.com

Strata . . . . . . . . . . . . . . . . . . . . . . . . . .23
www.strata.com

[T]

Tiffen . . . . . . . . . . . . . . . . . . . . . . . . . .47
www.tiffen.com

[W]

Wacom . . . . . . . . . . . . . . . . . . . . . . . . . .9
www.wacom.com/americas

[Z]

Zoo Printing . . . . . . . . . . . . . . . . . . . . .133
www.zooprinting.com

*Every attempt has been made to make this listing as complete as possible. However, its accuracy cannot be guaranteed.*

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER
4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

4OVER, INC.
PERFECTING YOUR PROFITS
4OVER.COM
SUPER TRADE PRINTER

TOLL FREE: 877-782-2737
FAX: 877-972-9117

5900 San Fernando Road, Glendale, California 91202


OUR 24-48 HOUR TURNAROUND
WILL MAKE YOU A STAR!
5000 Quantity . Printed Full Color 2 Sides (4/4) . Full Bleed
AQ High Gloss Coating . 14pt 95 Bright C2S Cardstock
The Reviews are in:
Items shipped so fast they had flames, my customer was so pleased they said they would refer us to everyone!
- Jose R, Miami FL
Excellent customer service, there is always someone available to assist, your website rocks, keep up the good work!
- Bobby C, New York NY
Printing is top of the line quality, thick paper, true photo colors, glossy stock, just awesome!
- Martin K, San Diego CA
These guys know their stuff, the pre-press department was very helpful in fixing my artwork.
- Theresa F, Chicago IL
5000 Business Cards 3.5x2 $65
5000 Post Cards 4x6 $150
5000 Post Cards 5x7 $250
5000 4/4 Flyers 100lb 8.5x11 $350
Website Features:
• Online Estimating
• Order Online Securely
• Upload MAC/PC Files
• Emailed Status Changes
• View Order Status
• View & Print Invoices
• Request Sample Kits
• Online Address Book
Printed offset on Heidelberg Speedmaster presses, printed at 200LPI 2400 DPI, CREO CTP, Bindery Services: die cutting, scoring, folding, perfing & bundling
5000cards.com
BOSS LOGO
PRINT & GRAPHICS
YOUR NO.1 SOURCE FOR 5000 CARDS
5000CARDS.com
1.866.689.2677

# PrintRunner®

Full Color Printing Made Easy!

**Toll-Free (888) 666-0744**

**FREE Sample Packets**
Our quality is top notch and we'll gladly show you!

KOMORI · HEIDELBERG · CTP Computer To Plate

**Professional Full Color Print Shop**
**Outstanding Customer Service**
**Complete In-house Production**



## Get 5% OFF your order instantly!

(1) Visit www.printrunner.com
(2) Add products to cart
(3) Enter code at checkout

**INSTANT COUPON CODE**

LAYERSMAG

*One use per customer. Expires 3/18/08*

Postcards • Brochures • Posters • Calendars • Business Cards • Flyers • Catalogs • Letterhead • Envelopes • Presentation Folders • Door Hangers

**Postcards**
4" x 6" • UV Coated front side.
14 Pt. C2S card stock • 4/0

| | |
|---|---|
| 500 | $44.95 |
| 1,000 | $49.95 |
| 2,500 | $84.95 |
| 5,000 | $139.95 |
| 10,000 | $269.95 |

**Letterhead**
8.5" x 11" • 4/0
70lb. offset stationary paper

| | |
|---|---|
| 250 | $125.00 |
| 500 | $129.00 |
| 1,000 | $138.00 |
| 5,000 | $299.00 |
| 10,000 | $499.00 |

**Envelopes**
No. 10 • 4.125" x 9.5"
70lb. offset stationary paper

| | |
|---|---|
| 250 | $254.00 |
| 500 | $264.00 |
| 1,000 | $269.00 |
| 5,000 | $549.00 |
| 10,000 | $849.00 |

**Brochures**
8.5" x 11" • 4/4 • 100lb. Gloss Book
Tri-Folded to 3.66" x 8.5"

| | |
|---|---|
| 500 | $244.00 |
| 1,000 | $259.00 |
| 2,500 | $319.00 |
| 5,000 | $399.00 |
| 10,000 | $675.00 |

## Business Cards

2" x 3.5" • 4/0 • 14 Pt. C2S • UV Coated front side.




| | |
|---|---|
| 100 cards | $9.95 |
| 500 | $22.95 |
| 1000 | $24.95 |
| 2500 | $54.95 |
| 5000 | $64.95 |




**FREE Business cards!**
Get 1000 Cards (UV on color sides)
On purchases of $250 or More*


1-2 DAY BUSINESS
STANDARD TURNAROUND
Photo Quality Printing
equivalent to 450- line screen
ZOO PRINTING
This website is for trade only!
All trade customers must qualify
to receive these prices.
For more information, visit us at:
www.zooprintingtrade.com
CALL 310.253.7751
1000 BUSINESS CARDS $15
14 Point C2S 4/0
with UV Coating one or Two Sides
1-2 DAY BUSINESS TURNAROUND
1000 8.5 x 11 FLYERS $75
100# Glossy Text 4/0
with AQ Coating
1-2 DAY BUSINESS TURNAROUND
1000 4 x 6 POSTCARDS $55
14 Point C2S 4/4
with UV Coating one or Two Sides
1-2 DAY BUSINESS TURNAROUND


THE HOW-TO PODCAST FOR EVERYTHING ADOBE®...
LAYERS TV
New episodes available every week
at layersmagazine.com or on iTunes.
Produced by
LAYERS MAGAZINE
Adobe is a registered trademark of Adobe Systems Incorporated.
LAYERS TV
THE HOW-TO PODCAST FOR EVERYTHING ADOBE
MENU


WORKFLOW
THE PROFESSIONAL'S SOURCE
real world solutions from industry professionals!
www.bhphotovideo.com
B&H
PHOTO - VIDEO - PRO AUDIO
800-336-9309 | 420 Ninth Ave, New York 10001 | We Ship Worldwide


ARE YOU
SPENDING
MONEY ON
PRINTING?
eprintfast.com
HIGH QUALITY ONLINE PRINTING
If you are, then you should be logged on to eprintfast.com.
Business Cards
1000 | Full Color
$24.65
Flyers
5000 | 8.5 x 11 | Full Color
$251.60
Brochures
1000 | 8.5 x 11 | Full Color
$228.65
Postcards
1000 | 5.5 x 8.5 | Full Color
$140.25
For more information, prices and products, please visit
eprintfast.com
or call 1 888 907 - 5550


IMAGE
IS EVERYTHING
See what you can make with yours.
See a FREE Demonstration today!
FASHION FORWARD PHOTOGRAPHY
With thousands of popular products your image will take on a life of its own!
BESTBLANKS.COM
888-431-7385


DIVE INTO THE
NET
Fulfil Your Web Site Needs with cPanel
A versatile tool focused on helping you get the job done
✓ One Click Installs
Wordpress, Mambo, ClickCartPro and more!
✓ Manage Your Site Quickly and Effectively
E-mail Accounts, Domains, Backups and more!
visit: http://www.cpanel.net
contact: info@cpanel.net
cPanel


BIG POSTERS
HUGE DISCOUNTS
PREMIUM KODAK PHOTO PAPER
Full Color Print, your choice of Satin, Gloss, Matte
18" x 24" .... $15.00
36" x 48" .... $50.00
48" x 72" .... $125.00
24" x 36" $25.00
MOUNTING & LAMINATION
We carry many types of mounting boards:
Foam, Gator, Sintra, Coroplast, Styrene, and more
3/16" Foam Board
24" x 36" .... $10
36" x 48" .... $20
48" x 72" .... $50
5mil Gloss Lamination
24" x 36" .... $15
36" x 48" .... $30
48" x 72" .... $75
GICLEE CANVAS PRINTING
Limited edition artists use us, why not you? High quality
Archival inks, water resistant, VIBRANT colors!
18" x 24" .... $24
24" x 36" .... $48
36" x 48" .... $96
Professional Gallery Wrapping Available
18" x 24" on 1.5" Thick Frame $75
RETRACTABLE BANNER STANDS
Various size banner stands, Trade show booths
& Lexan Booth Graphics. See website for more info
33" x 78" Retractable Banner Stand $125
Aluminum construction, nylon carrying case
full color graphic, Fully assembled
PROMO CODE: PSU07
1-3 DAY TURNAROUND
NO MINIMUMS
NO SETUP FEES
NO VOICEMAIL!
Live Answers to Real Questions!
Mon-Fri 9am-5pm EST
NOVICES WELCOMED
OTHER SIZES & MEDIA TYPES
ASK FOR FREE SAMPLE PACK to see & feel our QUALITY
96 Gazza Blvd,
Farmingdale
New York 11735
631-249-2211
www.bigposters.com
Visit our Online Store or call us Toll Free
www.BIGPOSTERS.com
888-880-HUGE


FULL COLOR
BANNERS
$2.99/ft²
Color Wholesale Banners.com
ColorWholesaleBanners.com
1-800-500-0403
wholesale@imscolorado.com
Please visit our site for details.

# [ON THE WEB]

] JANUARY/FEBRUARY 2008
] VOL. 4, NO. 1
] WWW.LAYERSMAGAZINE.COM






## The Fun Continues with *Layers TV*

Hosted by our very own Rafael "RC" Concepcion and Corey Barker, *Layers TV* has been exploring the depths of the Creative Suite applications at a breakneck pace. You can watch RC and Corey—as well as esteemed guests—take real-world projects from conception to perfection. There's no better way to see for yourself just how seamlessly the Creative Suite applications work in concert with each other. Check it out!

Plus, we're always adding new tutorials to the website, so be sure to come back often. And don't forget to sign up for our graphics tip of the day and read RC's daily blog, *Living in Layers*. Here's a small sampling of some of the tutorials that you can find at the site now:

## [PHOTOSHOP]

**www.layersmagazine.com/category/photoshop**

*Photoshop Realistic Illustration:* Corey Barker demonstrates how to create a photorealistic lamp with advanced lighting and shading techniques.—Video

## [ILLUSTRATOR]

**www.layersmagazine.com/category/illustrator**

*Photoshop and Illustrator Integration: Vector Smart Objects:* Cheryl Graham shows you how to volley a file back and forth between Photoshop and Illustrator to add grungy, editable text to any design.—Video

## [PHOTOSHOP LIGHTROOM]

**www.layersmagazine.com/category/lightroom**

*Lightroom Workflow: Part 2 of 3:* Photographer Chris Alvanas takes us on a tour of Adobe Photoshop Lightroom and explains why Lightroom is an important addition to any photographer's workflow.—Video

## [FLASH]

**www.layersmagazine.com/category/flash**

*Animating a Banner in Flash:* RC shows you how to create a tasteful animated banner that adds finesse without inciting your website visitors to reach for the back button.

*Converting Video Files into Flash Format:* Janine Warner walks you through the process of converting a video file into Flash video using the Adobe Flash CS3 Video Encoder.

## [COMING NEXT ISSUE]

### 100 of the Hottest Creative Suite Tips

Face it: We all love tips. Just mention the word *tips* to creative professionals and watch them start to twitch. Understanding this inexplicable gravitational pull toward hot tips, we present you the Third Annual *Layers* 100 Hot Tips extravaganza. You'll find tips for every category imaginable: Photoshop for Designers, Photoshop for Photographers, Photoshop Lightroom, Illustrator, InDesign, Acrobat, Dreamweaver, Flash, Premiere Pro, and After Effects. Be sure to get your fix!


LC TECHNOLOGY
INTERNATIONAL
CARD
ERROR!
CORRUPT MEDIA?
DELETED PICTURES?